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Ancient Irish Harp, in the poſſeſſion of Noah Dalway Eſqr. Bellahill, near Carrickfergus.

London, Publiſhed Novr. 1809, by B. Bunting.

A General

Collection of the Ancient MUSIC OF IRELAND,

Arranged for the

Piano Forte,

some of the most admired

MELODIES *are adapted for the* **VOICE,**

To Poetry chiefly translated from the

Original Irish Songs,

BY

Thomas Campbell Esq.

AND

OTHER Eminent POETS:

To which is prefixed

A

Historical & CRITICAL Dissertation

ON

The Egyptian, British and

Irish Harp

BY

EDWARD BUNTING.

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Editor's Preface.

"Bards of other times! ye on whose souls the blue hosts of our fathers rise, strike the Harp
"in my hall, and let me hear the song. Pleasant is the joy of grief; it is like the shower of spring
"when it softens the branch of the oak, and the young leaf rears its green head. Raise the song,
"and strike the Harp! send round the shells of joy! Let some grey bard be near me to tell the
"deeds of other times, of kings renowned in our land, of chiefs we behold no more.—Such was
"the song of Fingal in the days of his joy: his thousand bards leaned forward from their seats to
"hear the voice of the king." Ossian.

Ireland from a remote period has been celebrated for its cultivation of music, and admitted as one of the parent countries of that art, yet the present is the first general collection of its national airs; most of them are so old, that their authors, and the æras in which they composed them, are unknown.

The works of two of the latest composers, Conollan and Carolan, have before been selected, but even these partially, and from copies generally defective; while most of the productions of their masters, to whom they looked up with veneration, and of whose excellence they have fallen short, are scarcely known in the country where they flourished. To rescue them from oblivion, the editor, about ten years ago, presented the public with a volume of their works *.

The causes which retarded this publication justify the delay: the editor was desirous to render the collection so extensive as to supersede the necessity for others; to collate the airs of different provinces with each other; to procure translations of some of the finest songs, and for several of the airs best adapted for the purpose to give English words with an instrumental accompaniment. To these he wished to annex the original poetry in the Irish character. His aim was to form a collection which would comprehend, as nearly as possible, all that is valuable in the ancient music of this country.

To complete the plan, it was necessary to secure many valuable airs, hitherto confined to particular districts of the kingdom. In these districts, particularly Connaught and Munster, he has minutely and repeatedly made his researches in person, and taken from instruments, and the voices of old people, a number of strains that might not otherwise have survived the singers. He was accompanied by a person versed in the Irish tongue, who took down the original words; these words, it is true, appear from internal evidence not to be generally coeval with the music. Often when the strain is most pathetic or dignified, the sense of the poetry bears little relation to the expression of the air, yet, as local curiosities, they may not be uninteresting.

* Dr. Crotch, in his course of lectures in Oxford and London, in which he gave examples of the different styles of music, was pleased to say, "that in the first volume of this work," amounting to upwards of sixty tunes, "there are very few indeed which are not extremely fine." So flattering a compliment from an eminent judge, animates the editor's hopes with regard to the fate of *the entire work*.

By such means the airs were secured in their native pathos; and the words of the best tunes in their proper language and character.

The editor has since collected *annals of the harpers* for a series of two hundred years partly through the aid of Arthur O'Neill, an intelligent and well known harper: these proved too extensive to be given in this publication; but the most interesting facts are scattered through it. The work includes specimens of the funeral cry, or CAOINE, and CRONAN, of the ancient Irish, an old IRISH LESSON AND PRELUDE, played in this kingdom for generations, and latterly by Dennis Hempson *, the harper of Magilligan, from whom it was taken down shortly before his decease; besides, a modern *lesson* by CAROLAN, for the purpose of contrast; and two CELEBRATED IRISH AIRS, with their ancient VARIATIONS as practised on the Harp for many years; with these are given an ORIGINAL MELODY or RECITATIVE, which the compiler had the fortune to discover as sung in artless strains in the Highlands of Scotland, and also by the aborigines of different parts of Ireland, to OSSIANIC FRAGMENTS.

TO THE MUSIC IS PREFIXED

A TREATISE ON THE THEBAN, BRITISH, AND IRISH HARP.

In this there is various original matter, connected with a subject curious and little explored: the affinity of the present Harp to the most ancient instruments is traced, and sketches given of the ancient music in Wales, and in the *Highlands* and *Lowlands* of Scotland, and an account of the BAGPIPE.

In the concluding part of the treatise the distinctive difference between the music of Ireland and the aboriginal music of neighbouring countries will be noticed; and an account given of the principles upon which the Irish Harp is tuned and played;—of a multiplicity of technical musical terms in the Irish language, respecting the instrument, its proportions, and measurements, as well as the alterations it has undergone to the present time.

The editor's object in this complicated undertaking was accomplished at a moment when the Harp and harpers were verging so nearly to extinction, that the attempt would have failed had it been postponed to the present day. He thus saved from destruction a great portion of that music for which Ireland has been conspicuous for ages. To the merits of such strains the following passage well applies: "They take the very form and pressure of our "history; and the conflict of spirits, naturally warm and vivacious, with the gloom which "abasement and poverty would cast upon them, is no where more faithfully recorded than "in these *bewildered* melodies, where the strain often bursts into merriment unexpectedly, "and as often relapses from its liveliest expression into languor and complaining, as if there "were some pang which they could not forget even in their mirth †."

The rapid decrease of performers on the Irish Harp suggested the idea of assembling the remaining Harpers dispersed over the different provinces: a meeting was accordingly held at Belfast on the 12th July, 1792, when no more than ten could be collected, to whom liberal

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* See a portrait of Hempson, taken in 1797, Plate I.

† The author of a late pleasing work might have extended the following remark to every bosom that is not incapable of feeling, however exalted his rank. "In the tones of the favourite tunes of his youth, he hears the long lost voice "of his mother, his sister, and his youthful love. There is no fibre of his heart which does not vibrate to some of his "well-known strains. You cannot improve them to him; you cannot restore him the tones of affection which he "loses by any alteration."—[Leyden's Prelim. Dissert. to the Complaint of Scotland.]

premiums were distributed according to their respective merits; of the ten, only two survive at this day *. Those, who about twenty-two years before had heard the delicate touches and whispering notes of DOMINICK MUNGAN, the harper, knew the capability of the instrument, and had sufficient reason to regret the declension of the art.

The editor was appointed to note down the airs played on the occasion, and cautioned against adding a single note to old melodies, which would seem to have passed, in their present state, through a long succession of ages. Though collected from parts distant from each other, and taught by different masters, the harpers always played them in the same keys, and without variation in any essential passage or note. This circumstance seemed the more extraordinary when it was discovered that the *most* ancient tunes were, in this respect, the most perfect, admitting of the addition of a bass with more facility than such as were less ancient. It was remarked, that their instruments were tuned on one uniform system, though the performers on them were ignorant of the principle.

A principal motive in convening this feeble remnant of the bards, was to procure purer copies of tunes already in the hands of practitioners, and to perpetuate a variety of other extremely ancient ones, of which no copies existed, and which were therefore the more likely to be lost; these ends proposed, were partially obtained by the meeting alluded to, and have been since perfected through the editor's labours.

Conversant as he is in the compositions of the Italian and German schools, he is convinced that where public taste is pure, the original music of Ireland will be heard with delight. The performer will please to remember, that the old melodies of a country, and its language, are analogous; that there are idiomatic delicacies in both, to enter into the spirit of which, *practice* and strict attention to the *time* of each air is necessary, and that is peculiarly the case with the earliest compositions. Geminiani, a famous composer himself, acknowledged that he had blotted many a quire of paper to no purpose in attempting to compose a *second strain* to the charming Scottish air, "The Broom of Cowden Knows †," which, compared with these, is a composition of modern date.

Whatever the success of this work may be, the compiler has satisfaction in reflecting, that the greater part of it consists of airs never published before, and that it was his lot to arrest their flight when on the point of vanishing for ever. Almost every one of those humble minstrels, who were the principal repositories of them, have since paid the debt of nature, and their Harps are heard no more ‡.

The rolls of Fame I will not now explore,
Nor need I here describe in learned lay
How forth the minstrel fared in days of yore,
Right glad of heart, though homely in array,
His waving beard and locks all hoary grey;
While from his bending shoulder decent hung
His *Harp*, the sole companion of his way;
Which to the whistling wind responsive rung,
And ever, as he went, some merry lay he sung.

BEATTIE.

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* A meeting of harpers similar to this had been held in 1784, at Granard in the county of Longford, in consequence of premiums offered by a native of that town settled in Denmark.

† Dr. Beattie on Poetry and Music.

‡ An attempt is now making in Belfast to extend the existence of the Harp, by a society of gentlemen who have raised a liberal subscription for the purchase of instruments and the tuition of harpers.

Engraved from an Original Drawing by E. Scriven.

HEMPSON

THE HARPER OF MAGILLIGAN, COUNTY OF L'DERRY.

London, Published by E. Bunting, Novr. 1809.

AN

HISTORICAL AND CRITICAL DISSERTATION

ON THE

HARP.

Give me some music :—now, good morrow, friends :—
Now, good Cesario, but that piece of song,
That old and antique song we heard last night;
Methought, it did relieve my passion much;
More than light airs, and recollected terms,
Of these most brisk and giddy-paced times.
Mark it, Cesario; it is old and plain:
The spinsters and the knitters in the sun,
And the free maids, that weave their thread with bones,
Do use to chaunt it; it is silly sooth,
And dallies with the innocence of love,
Like the old age.

SHAK. TWELFTH NIGHT.

IN the following disquisition, instead of pronouncing with certainty on the æra in which Ireland received the music of her Harp, or the country whence she immediately derived it, the principal documents and authorities extant shall be laid before the reader, that he may draw his own conclusions. Most of the testimonies adduced are borrowed from other nations, and, of course, carry additional weight in favour of the claims of this country. It is certain that the farther we explore, while yet any light remains, the more highly is Irish bardic minstrelsy extolled.

Diodorus Siculus, who wrote forty-five years A. C. says, that the bards stept in between hostile armies, standing with their swords drawn and their spears extended ready to engage, and by their eloquence, as by irresistible enchantment, prevented the effusion of blood, and prevailed upon them to sheath their swords*. We may at least infer, that their influence over the minds of the people was great beyond example†. We learn through him‡, that they sung their poems to the music of an instrument like a lyre; and by Ammianus Marcellinus§, A. D. 390, that they celebrated the brave actions of illustrious men in heroic poems, which they sung to the sweet sounds of the Lyre‖. Strabo, Diodorus, and Ammianus Marcellinus, unite in declaring that they existed among the ruder branches of the Celtic tribes before

* Diod. Sic. Lib. v. chap. 8.

† Lucan I. calls the bard a poet or prophet.

One of the most certain criteria of the antiquity of a nation, is its being possessed of a native or original music. Dr. Brown remarks that, "Most countries peopled by colonies, which after a certain period of civilization have issued from their native soil, possess no characteristic music "of their own; that the Irish, Welsh, and Scotch are strictly natives, and accordingly *have* a music of their own. That the English, on the "contrary, are a foreign mixture of lately established colonies, and, in consequence of this, have no native music. He who would find the original "music of England must seek it in Wales." [Dr. B. on Poetry and Music.]

Carthage was a colony from Tyre; and music, which was of weight in the native city, was of no consideration in the descendant state; the same principle applies to all times.

‡ Diod. Sic. v. § 31. There are also among them makers of verses whom they call bards: these, playing on instruments *like Lyres*, celebrate some and revile others.

§ Amm. Marc. xv. c. 9.

‖ Amm. Marc. B. xiv. c. 9.

the time of Augustus. It is certain, that their order was more numerous and of higher importance among the Celtic tribes of Ireland, Scotland, Mann, Wales, Cornwall, and Amorica, than among any of the Gothic nations.

Though it is unnecessary to refer to Druidism * to prove the establishment of bards and minstrels amongst the Celtic nations, it is proper to notice, that by the Annals of Tacitus it appears that in Britain, Suetonius Paulinus, governor of the country under Nero, the Roman emperor, having taken the island of Anglesea, A. D. 61, not only cut down the sacred groves of the Druids, in whose order the bards were comprehended, and overturned their altars, but also consumed many of them in their own fires †. If, as has been asserted, all who escaped fled to Ireland ‡, the isles of Mann, and Bardsey, it may be supposed that their music moved with them §. Till the sixth century we hear little of them in Wales, when the Britains again resumed the Harp, and animated their country to resist the Saxon yoke ‖.

We find the bards in Ireland under the names *Filea* and *Fear-Dana*, from the earliest periods of its history, down to the year 1738, when *Carolan* died, who seems to have been born to render the termination of his order brilliant ¶.

To that event the following original lines from the pen of a friend are apposite:

The Harp, our glory once, but now our shame,
Followed my country's fate, and slept without a name;
Angelic *Erin* brush'd it with her wings.
Surpris'd by sudden life, the trembling strings
Faintly set forth one recollective strain,
Then sought the quiet of the tomb again!

THE HISTORY OF THE IRISH BARDS, as Dr. Brown in his Dissertation on Poetry and Music notices, is perhaps of all others the most extraordinary.

Invested with honours, wealth, and power, they possessed an art which gave them a commanding influence. Every chief bard, called *Allah Radaw*, or Doctor in Poetry, retained thirty of inferior note; and one of the second order fifteen. It was one of their privileges to be billeted on the country from All-hallowtide to May, and to be exempted from taxes and plunder** ! and to wear a robe of the same colour of that used by the kings.

We find that about the beginning of the sixth century, the class called POETS †† were charged in Ireland with

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* The remarks of Cæsar on Druidism are highly satisfactory. "The art and learning of the Druids were first found out in BRITAIN, and "from thence, it is thought to have been brought into Gaul; and *at this time*, such as will attain to the perfect knowledge of that discipline do, "for the most part, travel thither to learn it. The Druids never go to war, they are exempted from taxes and military service, and enjoy all "manner of immunities. These mighty encouragements induce multitudes, of their own accord, to follow that profession; and many are sent by "their parents and relations. They are taught to repeat a great number of verses by heart, and often spend twenty years therein, for it is deemed "unlawful to commit their statutes to writing; though in other matters, whether public or private, they make use of *Greek* characters. They seem "to me to follow this method for two reasons, to hide their mysteries from the knowledge of the vulgar, and to exercise the memory of their "scholars. [Cæsar, B. vi. 8.]

† Tacitus, Ann. xiv. c. 30.

‡ Dr. Parsons and Mr. Tolland (two modern antiquarians) agree that the Druids of the continent never committed their mysteries to writing, but that those of Ireland did; also, that St. Patrick committed hundreds of their books to the flames.

[Campbel's Strictures on Ecc. and Lit. History of Ireland.]

It is remarkable that Brompton, in the reign of Henry II. says, that *the Irish harpers* taught in secret, and committed their lessons to memory. The Rev. Mr. Evans, the Welsh antiquarian, seems surprised that the compositions of *Taliesin*, and other Cambrian poets of the sixth century, are almost unintelligible at present to the best critics and grammarians in Wales; while the ERSE (alluding to *Ossian's* Poems) of the fourth century are easily understood; the reason is, that the ancient Welsh orthography was lost, but the Irish adhered tenaciously to one uniform grammar, prosody, and mode of spelling: had the power and application of their letters changed with every dialect, it would have been impossible to have traced the words to their proper roots, of consequence they would become obscure, and afterwards unintelligible.

§ It has been asserted that Druidism terminated in Britain, A. D. 179; Bardism, however, survived.

‖ Bingley's H. Wales. Powel's notes on Caradoc, also his History of Wales. Clark's preface to the Welsh Laws, and Rydderch's Welsh Grammar.

¶ So late as 1581, Derricke, in his "Image of Ireland," says that "the Irish barde, by his rimes, hath as great force amongst wood-karne to "persuade, as the elloquent oration of a learned oratour amongs the civile people." Barnaby Rich, who visited Ireland in the reign of James I. says, "the Irish have Harpers, and those are so reverenced among them, that in the time of the rebellion they will forbear to hurt either their "persons or their goods."

** Keating.

†† In 1699, Mr. Lluid the antiquarian, on a visit to Ireland, informs his friend that near Larne he met with one Eoin Agnew (*a*), whose ancestors had been hereditary *poets* for many years to the family of O'NEALS; that the lands they held thereby being taken away from his father, he had forsaken the Muses and betaken himself to the plough. "So," adds he, "we made an easy purchase of about a dozen MSS. on parchment."

[Letter in the Philos. Transact. vol. xxvii. p. 50, dated Dec. 15, 1699.]

In the county of Cork, the *O'Dalys* had the territory of a small rugged tract called Minterbairr, as successive bards or poets to the O'MAHON and the CAREW. [Smith's H. of Cork, vol. i. p. 31.]

"The great men of the Irish Septs, among the officers of their family, which continued always in the same races, had not only a *physician*, a "*huntsman*, a *smith*, and the like, but a POET and a TALE-TELLER: the first recorded and sang the actions of their ancestors, and entertained "the company at feasts; the latter amused them with tales when they were melancholy and could not sleep; and a very gallant gentleman of the "*north of Ireland*, has told me of his own experience, that in his WOLF-HUNTINGS there, when he used to be abroad in the mountains three or "four days together, and lay very ill at nights, so as he could not well sleep, they would bring him one of their *tale-tellers*, that when he lay down "would begin a story of a king, or a giant, a dwarf, and a damsel, and such rambling stuff; and continue it all night long in such an even tone, "that you heard it going on whenever you awaked; and he believed, nothing physicians give could have so good and so innocent an effect to make "men sleep in any pains or distempers of body or mind." [Sir William Temple's Miscellania, Part II. of Poetry.]

(*a*) The present respectable family of the same name, whose seat is at Kilwaughter near Larne, is distinct from that mentioned above, the former being of Scotch extraction, the latter of Irish blood.

being insolent and troublesome; amongst other causes of the royal displeasure, they were charged with demanding for their order, the *golden boddikin* that fastened the king's robe, and had been handed down as a regal ornament from one king to another for many reigns in succession. Hence, the reigning king *Hugh*, A. D. 558, or 580, convened a council of the princes, nobility, and clergy, at *Drumceat*, or *Drum-chill*, in the county of Donegall, with a view to their final expulsion. They had then become a kind of sacred order or college, and so numerous, that one-third of the kingdom took shelter in their order as an asylum for idleness and ease *.

To divert the impending storm, the principal poets assembled to the number of a thousand, and resolved to retire to Scotland before the expected sentence of banishment should be pronounced. They were saved by St. Comb cill †, *the Dove of the Cell*, a presbyter and abbot, who, A. D. 565, had gone from Ireland (as venerable Bede relates) to preach the gospel among the northern province of the Picts.

This eminently pious man hurried over from his peaceful retreat in Iona or Hy, and procured liberty for the poets to disperse over the kingdom, with a diminution of their numbers, and promises of amended manners ‡.

We discover from the same quarter, that Connor, king of Ulster, allowed them to remain several years in Dalriada §; within that province, at different times, the princes of Ulster had taken them under their protection ‖. They afterwards came into great repute, and had lands and revenues assigned for their maintenance ¶. Whoever slightly injured a bard was fined 126 cows. The bards preceded armies to battle; held their lands free; and at the three festivals of Christmas, Easter, and Whitsuntide, sat at the king's table.

Speaking of their productions in much more modern times, Edmund Spencer, the poet, says, so lately as in Elizabeth's reign, "I have caused divers of them "to be translated unto me that I might understand "them, and surely they savoured of sweet wit and "good invention, but skilled not of the goodly ornaments "of poetry; yet were they sprinkled with some pretty "flowers of their natural device which gave good grace "and comeliness to them, the which it is great pity to "see so abused to the gracing of wickedness and vice, "which, with good usage, would serve to adorn and "beautify virtue."

With respect to the musical compositions of the Irish bards, an ingenious critic and antiquarian ** has observed, that the incomparable skill allowed to the Irish in music could never be predicated of unlearned extemporaneous bardic airs; that it implies a knowledge of the diagram, and an exact division of the harmonic intervals; a just expression of the tones; and, in the quickest movements, a unity of melody. An early writer (Cambrensis) accurately distinguishes the Irish and Welsh styles; the latter being of the diatonic genus, slow and made of concords; the former, the enharmonic genus, full of minute divisions, with every diesis marked; the succession of the melodies lively and rapid, its modulations full and sweet ††.

This transcendant excellence could be derived but from two sources, a perfect knowledge of it as a science and practice. We are not, it is true (he adds) able to produce our ancient tablature or tunes from MSS. hitherto discovered; but as from Caradoc it appears that we communicated both to the Welsh, and as they exist in Mr. Morris's collections, we may fairly assume them as our own, and derivations from this isle. These collections are of the twelfth century, the very time when Caradoc and Cambrensis flourished; so that, connecting the evidence together, that we had music in score can hardly be disputed. What is more extraordinary, most of the pieces for the Harp are in full harmony and counterpoint ‡‡.

Giraldus Cambrensis §§, in A. D. 1185, gives a striking account of Irish music at that period. That ingenious prelate, born in Wales, where music was much cultivated, and intimately acquainted with the fine arts in general, has, in his Itinerary, the following passage, in which he prefers the music of this country

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* Keating.

† St. Columb-cill was of the blood royal of O'Niall of the nine hostages, and founder of the monastery at Derry. The island of Iona, or Hy, was a gift to him by Brudeus, king of the Picts, whom he had converted to Christianity. By this celebrated monastery, many others were propagated in Ireland and Britain, of all which, this island monastery was the chief. Iona was formerly called Junis-Druinach, and was possessed by the Druids till St. Columb occupied it. Its burying place is still called *Cluodh-nan-Druinach*. [Smyth's Sean Dana.]

‡ Campbell's Ecc. and Lit. H. of Ireland.

§ Dalriada, the county of Down, and part of the county of Antrim.

‖ Keating.

¶ Cambrensis, and others.

** Dr. Ledwich.

†† It would appear by Cambrensis's remarks on Irish music, that Ireland must have possessed the *double* Harp in the twelfth century, as its present *Harp* has no semitones, except those incident to the diatonic genus.

‡‡ Dr. Ledwich's Enquiry concerning the ancient Irish Harp.

§§ Gerald Barry, or Giraldus Cambrensis, was bishop of St. David's in Wales, of a noble Flemish family in Pembrokeshire, his mother being descended from the princes of South Wales. He had been secretary to Henry II. and tutor to his son, prince, afterwards king, John. He made a tour through Wales with bishop Baldwin, and visited Ireland twice, first with his brother Philip Barry, and his uncle, Fitzstephen; then with prince John, who offered him the united sees of Leighlin and Fernes. His "Description of Wales" and "Topography of Ireland" are highly curious. Those who refuse assent to every thing he has recorded, on account of his having too often indulged in the marvellous, are certainly in error; since his works contain a fund of sound knowledge. Were we thus to undervalue all our old English authorities, the few lights we have into our early annals would be lost. *William*, the *monk of Malmsbury*, also dealt in wonders, for such was the custom of their age. The solid foundations of history are to be found in such authors; and it is the province of the critic to clear away the rubbish, not to condemn the whole for the defect of a part. Cambrensis was born at Mainapar in Pembrokeshire, A. D. 1146, and lived 70 years.

to all others*. "The attention of this people to musical instruments, I "find," said he, "worthy of commendation, in which "their skill is beyond comparison, "superior to that of any nation I have seen. For in "these, the modulation is not slow and solemn, as in the "instruments of Britain to which we are accustomed, but "the sounds are rapid and precipitate, yet, at the same "time, sweet and pleasing. It is wonderful how, in such "precipitate rapidity of the fingers, the musical proportions are preserved, and by their art faultless throughout: in the midst of their complicated modulations, and "most intricate arrangement of notes, by a rapidity so "sweet, a regularity so irregular, a concord so discordant, "the melody is rendered harmonious and perfect, whether "the chords of the diatesseron (the fourth), or diapente "(the fifth) are struck together; yet they always begin in "a soft mood, and end in the same, that all may be perfected in the sweetness of delicious sounds. They enter "on, and again leave their modulations with so much subtlety; and the tinklings of the small strings sport with "so much freedom under the deep notes of the bass, "delight with so much delicacy, and sooth so softly, that "the excellence of their art seems to lie in concealing it.

"Concealed, it pleases; but detected, shames."

This description so perfectly answers to the airs now published, that it strengthens the conclusion, that they have not suffered in the descent, but have come down to us in the very forms in which *we* wish now to transmit them to those who shall succeed us †.

In Cambrensis we find also the following passage: "It "is to be observed, however, that *Scotland* and *Wales;* the "latter, in order to disseminate the art; the former, in "consequence of intercourse and affinity; strive with "rival skill to emulate *Ireland* in music. Ireland, indeed, employs and delights in only two instruments, "the Harp and the Tabor‡; Scotland in three, the "Harp, Tabor, and Chorus§; and Wales, in the Harp, "the Pipes, and the Chorus. The Irish prefer strings of "brass wire to those made of thongs‖."

It is a corroboration of the accuracy of Cambrensis, that upwards of two centuries before he wrote (about A. D. 942) the same instruments had been given to the Welsh, as appears by the institutions of king *Howel Dha* (Howel the Good). "Every chief bard to whom the "prince shall grant an office, the prince shall provide "him an instrument; a *Harp* to one, a *Crwth* to another, "and *Pipes* to a third; and when they die, the instru"ment ought to revert to the prince¶." We have in this a certainty of the *Pipes* being a very old instrument in Wales, and almost a certainty that neither the Irish or Scottish Highlanders had them in 1187, when Cambrensis wrote. Morfydd's Pipes in Wales, we are told, were spoken of even in the seventh century.—Cambrensis continues: "In the opinion of many at this day, Scotland "has not only equalled, but even far excels her mistress, "Ireland, in musical skill; wherefore they seek *there* "also the fountain, as it were, of the art**.

"In Ireland, bishops, abbots, and holy men are ac-

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* *In musicis* SOLUM (*a*) *instrumentis commendabilem invenio gentis istius diligentiam, in quibus præ omni natione, quam Vidimus, incomparabiliter instructa est. Non enim in his, sicut in* BRITANNICIS, *quibus assueti sumus, instrumentis tarda et morosa est modulatio, verum velox at præceps, suavis tamen et jucanda Sonoritas Mirum quod in tanta tam Præcipiti digitorum rapacitate, musica servitur propertio, et arte per omnia indemni, inter crispatos modulos, organaque multipliciter intricata, tam suavi velocitate, tam dispari paritate; tam discordi concordiâ, consona redditur et completur melodia. Seu diatesserone, seu diapente chordæ concrepent, semper tamen ab* [B]. *Molli incipiunt et in idem redeunt, ut cuncta sub jucundæ sonoritatis dulcedine compleantur. Tam subtiliter modulos intrant; ut exeunt; sicque sub obtuso grossioris chordæ sonitu, grocilium tinnitus licentius ludunt, latentius, delectant, laciviusque demulcent ut pars artis maxima videatur artem velare; tam quam*

"*Si lateat, prosit; ferat ars deprensa.*" [Cambrensis Topog. Hib. distinct III. c. 2.

† Gibson, bishop of London, translator of Camden's Britannia, relates the following anecdote of a harper:—"Near Ballyshannon were, not "many years ago, dug up two pieces of gold, discovered by a method very remarkable. The bishop of Derry happening to be at dinner, there came "an *Irish harper* and sung an old song to the Harp. His lordship not understanding Irish was at a loss to know the meaning of the song, but, "upon enquiry, he found the substance of it to be this: that in such a place (naming the very spot) a man of a gigantic stature lay buried, and "that over his breast and back were plates of pure gold, and on his fingers rings of gold, so large that an ordinary man could creep through them; "the place was so exactly described, that two persons there present were tempted to go in quest of the golden prize which the harper's song had "pointed out to them. After they had dug for some time they found two thin pieces of gold. [The form and size of these are represented in Sir "J. Ware's Antiquities of Ireland.] This discovery encouraged them next morning to search for the remainder, but they could meet with nothing "more. Two holes in the middle of the piece seem to have been made for the more convenient tying it to the arm or some part of the body."

[Camd. Brit. Ed. 1722, p. 1411.]

This incident reminds us of the tradition, that in the reign of Brien Boirormhe, a young lady of great beauty, adorned with jewels and in costly dress, undertook a journey from one end of the kingdom to the other, from the north of Ireland to *Tome Cliadhna* in the south, with a wand only in her hand, at the top of which was a ring of exceeding great value. Such an impression had the laws and government of that monarch made on the minds of the people, that no attempt was made upon her honour, nor was she robbed of her clothes or jewels. [Warner's Hist. of Ireland,

‡ In Trevisa's translation of Higden's Polychronicon of the thirteenth century, in describing ancient Irish manners, we find this observation: "Scotland, the daughter of Ireland, use Harp, Tymbre (Timbrel), and Tabor. Netheless, Irishmen be cunning in two manner instruments of "music, in Harp and Tymbre, that is armed with wire and strings of brass, in which instruments, tho they play hastily and swiftly, they make "right merry harmony and melody with *theyke* (those) tunes, and warbles, and notes, and begin with *be molle*, and play secretly under dim sound "under the great strings, and turn again unto the same, so that the greater part of the craft hideth the craft, as it woud seem as though the craft so "hid, shoud be ashamed, if it were take."

§ It has been alleged the *choro* was the drones of a bagpipe, also, that it was a kind of double trumpet.

‖ See figure of the Harp, Plates I. II. and III. Tabor IV. No. 7. Crwth IV. No. 6.

¶ Leges Wallicæ.

** *Notandum vero, quod Scotia & Gwallia hæc propagationis illa commeationis & affinitatis gratia Hiberniam in modulis æmula imitari nituntur*

(*a*) This expression shews, at least, that the author did not write under a partial bias towards Ireland.

" customed to carry about their Harps, and to take a " pious delight in playing on them."

This early notice of the proficiency of *Scotland* in the musical art is worth attention. It may be pronounced without hesitation, that the reference is to the *Highlands*. Ireland, in this passage, is declared to be the parent country of music to Scotland, a fountain of the art; in which light the scholar was then herself beginning to be held, as well as her mistress. Now the beautiful and still existing *Lowland* airs of Scotland could never have entered into Cambrensis' contemplation; for these want the bewildered strain, the rapid movements and unexpected cadences, the *animi impetus* of minstrels, who considered themselves almost prophetic and inspired.

The southern melodies breathe the mild softness of pastoral innocence, unmoved by boisterous affections. Every note in them speaks the language of comparatively modern habits and manner; every air can at first hearing be comprehended in foreign countries, and *harmonized* without violence by the rules of modern refinement. Not the most remote similarity or analogy can be traced between the ancient melodies of these two districts: they could never have flowed from the same fountain. We therefore conclude that the praise of Cambrensis applied to the *Erse Aborigines*; the connection between *them* and the *Irish* is well known: their early intercourse, the community of their poetry, the identity of their languages, and the many proofs that they were both derivatives from one stock. In confining the praise of our Welsh author within its proper channel, we by no means depreciate those admirable compositions of the *Lowlands* of Scotland, which excite the purest feelings of the heart, and do honour to the country that produced them: we only endeavour to develope the truth of history, and to ascertain the historian's meaning. In what page of their annalist, *Buchannan*, or of *Boethius*, still older, or *Fordun*, the father of their historians, do we discover allusions to the high musical excellence of the Lowlands in early ages? or what quarter shall we explore to find national instruments of high perfection attributed to them? Even the HARP was not among them. On the other hand, few are the old British authors that do not present us with eulogiums on Ireland for *both*, above other nations.

Cambrensis, speaking of the effects of music, has, in the following passage, recorded the extreme love of the Irish for their national instrument. " The sweetness of " music not only delights with its harmony, it has its ad- " vantages also. It not a little exhilarates dejected " minds, it clears the clouded countenance, and removes " superciliousness and austerity. Harmony is a kind of " food to the mind. Whatever be our pursuit, music " assists application and quickens genius; it gives " courage to the brave, and assists the devotion of the " pious. Hence it is that the bishops, abbots, and holy " men in *Ireland* are used to have the Harp about them, " and piously amuse themselves with playing it; for " which reason the Harp of holy Kejeinus * is held in " such great estimation by the original inhabitants. " Beside, the warlike trumpet sends forth a musical " consonance when its clangour gives the signal for at- " tack. Music has a power to alter our very nature. " Hence, the *Irish*, the *Spanish*, and some other nations, " amidst their funeral wailings, bring forth musical " lamentations, either to increase or diminish their grief."

A century preceding Cambrensis, the Welsh bards, celebrated for their musical art, sought for and received instructions from those of Ireland. To this a passage in POWELL †, the Welsh historian, and still more authoritative proofs bear testimony: " There are three sorts of " minstrels in Wales; the first sort named *Beirdh*, which " are makers of songs and odes of sundrie measures, " wherein not onlie great skill and cunning is required, " but also a certeine natural inclination and gift, which, " in Latin, is termed *furor poeticus*. These do also keepe " records of gentlemens' armes and pettegrees, and are " best esteemed and accounted of among them. The " second sort of these are plaiers upon instruments, " chiefelye the Harp and the Crowth, whose musike, for " the most part, came to Wales with the said *Griffyth ap* " *Conan*, who being on the one side an Irishman by his " mother and grandmother, and also borne in Ireland, " brought over with him out of that countrie *divers* " *cunning musicians* into Wales, who derived in a manner " all the instrumental musike that now is there used, as " appeareth as well by the books written of the same, as " also by the names of the tunes and measures used " amongst them to this daie ‡. The third sort, called " Arcaneaid, are those which do sing to the instrument " plaied by another, and these be in use in the countrie " to this daie."

Caradoc of Llancarvan, another Welsh authority also of the twelfth century, assures us (according to Wynne)

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disciplina. Hibernia quidem, tantum duobus utitur & delectatur instrumenti, Cythara Scil: & tympano, Scotia, tribus, CYTHARA, TYMPANO *& choro, Gwallia vero Cythara, tibus & choro Ænis quoque magis utuntur chordis Hiberni quam de Corio factis multorum autem opinione hodie Scotia non tantum magistram æquiparavit Hiberniam, verum etiam in musica peritia longe prævalet & præcellit. Unde & ibi quæsi fontem artis, jam requieunt. Episcopi, & abbates, & Sancti in Hibernia viri Cytharas circumferre, et incis modulando pie delectari consueverunt.*

* Meaning, probably, St. Keiven, or Coemgen, of the sixth century, founder of the monastery of Glandallouch in the county of Wicklow.

† David Powell's History of Cambria, translated by Lloyd, edit. 1584. The statute of *Gruffyd ap Conan* is still extant in a parchment roll in the Ashmolean library, Oxford. He succeeded to the principality of North Wales in 1079, and died in 1137 at Aberffraw, the royal seat of the princes of North Wales. His Institutes of Music are minute and curious: the reader may find a sketch of them in " Jones's Reliques of the Welsh " Bards," a book worthy of high commendation.

Powell's assertion requires no confirmation; if it did, it is amply supported in the passages which follow in the text. The learned SELDEN, in more modern times, says, that the music of the Welsh, " for the most part, came out of Ireland with Gruffydth ap Conan, prince of North Wales, " about king Stephen's time." [Apud, Notes on Drayton's Polyolbion.]

‡ The measures themselves are given in this treatise, and their translation.

that the Irish devised all the *instruments*, tunes, and measures in use among the Welsh*.

A book of institutes, settled in the reign of Gruffyd ab Conan, about A. D. 1100, is thus prefaced: "This is "the book of institutes of instrumental music, namely the "*Harp and Cruth*, within the three principalities of "Wales, which were drawn up by the desire of four "chief musicians of the Harp and Cruth; the mind and "talent of each and every of them being to compose "music, to keep it in memory, to play it correctly, and "to analize it. The four chief musicians were Allon "(Albon ab Cynan) Rhydderch Voel, Matholuch Wyddel "(Matholuch the Gueddelian, or *Irishman*) and Olar "Gerddawr (Alof the musician). And those who at- "tended as auditors were, Henry Geowrhud (Henri "Gyvenrhydd, or Hensi Gruffydd) and Carsi Delynior "(Carsi the Harper), with many others, assisting by their "counsel and science. And by the advice of those mas- "ters, and the skill of the doctors of music, and the four "masters, and through the united counsel of each and "every of them, were formed the twenty-four measures; "and to preserve those were formed the twenty-four "*deivrs*. They were made for three reasons: 1. To "make music; 2. to know music; and 3. to retain "music in memory. Their names follow; one in the "Irish language: and Murchan Wyddel (Murchan the "Irishman) was lord in Ireland at that time, who con- "firmed them at the place called Glyn Achlach†, by "all his power and officers, with command to all persons "to countenance them."

‡ The same chronicles do not notice Bledyd ab Cynvyn's having revised the regulations of the musicians; but various old papers, treating on Welsh music, mention such a revisal: Bledyd ab Cynvyn had been an exile in Ireland before he came to the throne of Powys, about A. D. 1050, and was slain in 1070. These chronicles do not mention the revisal of laws of the musicians by *Grufyd ab Cynan;* but the same old papers and treatises on music contain copies of his regulations: and they all say, that such regulations *were* made in *Ireland,* where he was brought up, his father having been an exile there from A. D. 1040§. Gruffyd ab Cynan made two attempts from Ireland to regain his patrimony of Gwyned, or North Wales; one in 1070, and another 1080; the last succeeded. Codogan ab Bledyn ab Cynvyn, prince of Powys, was also an exile in Ireland‖; Hugh, earl of Chester, and Owen ab Edwyn, having taken possession of their lands, and of the isle of Anglesey.

An old manuscript in the library of the Welsh school near London, (Morris's collection before alluded to) contains pieces for the Harp set in harmony, or counterpoint, written in a peculiar notation; the title of this book is MUSICA neu BEROIAETH. It contains this notice: "The following manuscript is the music of the Britons, "as settled by a congress or meeting of the masters of "music, by order of Griffyd ap Cynan, prince of Wales, "about A. D. 1100, with some of the most ancient pieces "of the Britons, supposed to have been handed to us "from the British druids, in two parts (that is, bass "and treble), for the Harp. This MS. was wrote by "Robert ap Haw, of Bodwigan in Anglesey, in Charles "the First's time, some part of it copied then out of "William Penlyn's book ¶."

Having had the perusal of this manuscript, a late traveller says, that he found the music expressed by letters of the alphabet with other marks, not at this day to be explained. Double ff appeared to be the lowest note, after which the first series seemed to him to be gi, ai, bi, ci, di, ei, fi, and the next, $\bar{f}$, $\bar{g}$, $\bar{a}$, $\bar{b}$, $\bar{c}$, $\bar{d}$, $\bar{e}$, written in characters of which he has given fac similes. It is impossible, says he, to say that these letters stand for the same sounds as the like letters in modern music, but whether they do or not, he does not conceive it material; that if they do, some of the chords are those admitted into our harmony, but that others occur that are mere jargon **.

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* Wynne's History of Wales. Dr. Powell, in his Notes on Caradoc, says, that either the Welsh music went to Wales with prince Gruffudd's Irish musicians, or was composed by them afterwards; but Wynne mistaking, it is alleged, Caradoc's meaning in not distinguishing *music* from *musical instruments*, asserted that both the Harp and Crowth came from Ireland.

† Glyn Achlach means Glendalloch in the county of Wicklow, Ireland, an ancient episcopal see founded by St. Coemgen, or Kieven, who was born A. D. 498, and died 618; it was an inhabited city till 1214, when the see was annexed to Dublin.

‡ From the Welsh Archaiology, vol. iii. p. 625.

§ The mother of *Grufydd ab Cynan* was Racuel (Raunilt Raonel), daughter of Auloedd (Aulaf) king of the city of Dulyn (Dublin) and the fifth part of Ireland, the isle of Manan (Man), that originally formed a part of the commonweal of Britain; and he was king of many other isles, and of Denmark, Galway, Rhennen, Môn (Anglesey), and Gwynedd; in which place, Auloedd built a castle of great strength, the mound and fosse of which are still visible, and are called the castle of king Auloedd, but in Welsh, the castle of Bôn y Dom. Auloedd himself was the son of king Sutrie, the son of Auloed, king of Cyrian, the son of Sutrie, son of king Auloed, son of king Horfagr, son of the king of Denmark."

[Welsh Archailogy, vol. ii. p. 584, Life of Gr. ab Cynan.]

‖ For this paragraph, as well as some succeeding ones, we are indebted to *William Owen Pughe*, Esq. of Denbigh, whose obliging and valuable assistance was procured through the liberal intervention of THOMAS JOHNES, Esq. M. P. of Cardiganshire, a gentleman whose character is above our eulogy.

¶ William Penlyn is recorded among the successful candidates on the Harp, at an *Eisteddvod*, at *Caerwys* in Wales, 1568, when he was elected one of the chief Bards and teachers of instrumental song.

GENERAL VALLANCEY, to whose indefatigable labour and ingenuity Ireland has long been indebted, thinks, that the Irish word *Teadhloin*, or *Telin*, is the etymon of the Welsh *Teylin*, or Harp, not finding any derivation for it in the Welsh language; a circumstance, which, he conceives, proves from whence they derived the instrument itself. A Welsh writer, however, informs us, that the Welsh root of *Teylin* is *Tel*—i. e. straight or drawn tight; and that the word *Telin* is mentioned by Taliesin, their bard in the sixth century, and in king Howel's laws, A. D. 914.

** Vide one of these airs given by him in modern notation, Plate III. No. 14, from which an opinion may be formed of the rest.

John of Salisbury *, in the twelfth century, an *older* writer than Cambrensis, says, that descant or double singing was practised to great extent in that age †. And BEDE, so early as the eighth century, mentions descant or music in consonance ‡.

In perfect consistency with this, and with the Welsh manuscript mentioned, we are informed by Cambrensis, that "*The Britons* did not sing in unison like the in- "habitants of other countries, but *in different parts;* it "being customary (he says) in Wales, when a company "of singers among the common people met, to hear as "many different parts as there were performers, who, at "length, united with organic sweetness: but since the "English adopt this kind of vocal melody (he continues) "not generally, but only in the northern parts, I sup- "pose they borrowed their mode of singing, as they did "the affinity of their language, from the Danes and Nor- "wegians, who were in the habit of occupying those "parts of the island more frequently, and retaining the "possession of them longer than any other people."

He adds, "that in the northern parts of Britain, "beyond the Humber, bordering on Yorkshire, the in- "habitants used the same kind of symphonious harmony "that he saw the Welsh do, excepting that they only "sung in TWO parts; the one murmuring in the bass, "the other warbling in the treble."

We are further led to admit the knowledge of counterpoint in Wales by the twenty-four ANCIENT GAMES OF THE WELSH; since, of these, "*Cann cydd pedwar* "*ac accenu*" (i. e. singing a song in four parts with accentuation) is among the number §, and also by the compass and peculiar form of the Harp, which shew that it was to be played upon with *both* hands, and leave little reason to doubt that it was intended for harmony as well as melody. Of the former, the Greeks and Romans were necessarily deprived by the shape and limited powers of their lyre.

If, then, Wales in the tenth and eleventh centuries was in possession of *counterpoint* and *musical notation*, it is not to be questioned that the Irish, whose superior knowledge they admitted, by submitting to *be taught by them*, and to have a body of musical institutes *prepared by their direction*, could not have been ignorant of either.

Whether Ireland and Wales, or either of them, *were* in possession of the knowledge of counterpoint prior to the time of Guido Aretinus ‖, the reviver, if not the inventor of it among the Italians (about A. D. 1022), the reader must determine for himself. Considering the perturbed state of the Irish, from the Danish invasion in the ninth century, to the British invasion in the twelfth, we cannot imagine that it could, in that interval, have been introduced among them from the continent, and have been so widely disseminated. The improbability of this will appear more strongly when we consider that the great cultivators of harmony from Guido's time, to that of Palestrina, who carried it to perfection in the pontificate of Leo X. at the close of the sixteenth century, devoted their talents almost exclusively to sacred music; whereas Cambrensis and all the other authorities speak of the attainments of the Irish in *secular* compositions. *Holy* men, it is true, were in the habit of carrying Harps about with them; but that does not invalidate the remark.

It has been said that the *oldest* Irish tunes are the most perfect, and history accords with this opinion. Vin. Galilei, Bacon ¶, Stanishurst **, Spencer, and Camden ††, in the sixteenth century, speak warmly of Irish music, but not so highly as Polydore Virgil ‡‡; and Major, in the fifteenth; Clynn §§, in the middle of the fourteenth, or

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* John of Salisbury, bishop of Chartres, was born at Salisbury about A. D. 1110: he was the the friend and secretary of St. Thomas a Becket, and intercepted one of the blows of his assassins.

† Dr. Burney's History of Music.

‡ Hawkins H. Music, vol. i. p. 406.

§ Davis's Welsh and Latin, and Latin and Welsh Dictionary, London, 1632.

The Monthly Reviewer of 1786, vol. 74, O S, alleges, however, that the Welsh passage may as well apply to singing an ode or song of four strophes, stanzas, or strains, as to parts in *counterpoint*.

‖ GUIDO ARETINE contrived the staff of five lines, on which, with its spaces, he marked his notes by setting points ⊙ up and down before them to denote the rise and fall of the voice. But from Kircher we learn, that he found in the Jesuits library at Messina a Greek manuscript of hymns, now nearly 800 years old, in which some were written on a staff of eight lines, marked at the beginning with eight Greek letters. The notes or points were set upon the lines, but no use made of the spaces: Galilei confirms us in this. Guido contrived the six musical syllables, *ut, re, mi, fa, sol, la,* which he took out of a Latin hymn. He was also the inventor of symphonetic composition, and brought it even the length of four parts, bass, tenor, counter, and treble; he carried his system, however, no farther than twenty diatonic notes; these were increased to thirty-four in the harpsichord, and latterly to forty; he is said to have been the inventor of spinnets and harpsichords. [Malcolm's Treatise of Mus. 1722.]

Guido was a native of Arezzo, and invented the new musical scale about A. D. 1022; he had been thrice called to Rome to teach the use of it to the clergy. In a letter to the pope he insisted, that with its assistance a person might in one year make as great proficiency in music as formerly in ten.

¶ LORD BACON, in his *Sylva Sylvarum*, remarks, that "the Harp hath the concave, not along the strings, but across the strings; and *no Harp hath the sounds so melting and prolonged as the Irish Harp.*"

** STANISHURST, chaplain to Albert, archduke of Austria, died 1618.

†† JOHN GOOD, a priest educated at Oxford, and master of a school at Limerick in 1566. At the request of Camden he wrote "A Description "of the wild Irish," in which is this remark; "They love music mightily, and, of all instruments, are particularly taken with the Harp, which "being strung with brass wire, and beaten (struck) with *crooked nails,* is very melodious." [This answers to the present mode of playing on it by the oldest Harpers.]

‡‡ POLIDORE VIRGIL, born at Urbino in Italy, in the beginning of the sixteenth century, uses this expression, "*Hiberni musica peritissimi.*" He had been sent to England by the pope to collect *Peter's pence,* and undertook to write a history of that kingdom.

§§ JOHN CLYNN, a minorite of Kilkenny, wrote short annals of Ireland to 1349, when it is supposed he died.

Fordun, in the thirteenth *. As we recede yet farther, we find Cambrensis, Brompton, and John of Salisbury, in the twelfth century, bestowing still more lofty encomiums; and these again falling short of the accounts which the Welsh historians give of the state of the science among us in the eleventh and tenth centuries. In conformity with this, FULLER, in his account of the crusade conducted by Godfrey of Bologne, says, "Yea, we might well think "that all the concert of CHRISTENDOM in this war, would "have made no music if the IRISH HARP had been "wanting †."

John Major, a Scotch divine and historian, born about 1446, and doctor of the Sorbonne, says, in his *De Gestis Scotorum*, "It is by many arguments certain that we, the "Scots, owe our origin to the Irish. This we may learn "from the language; for even at this day, one-half of "Scotland speak IRISH; and a few years ago, a greater "proportion spoke the same language. The Scotch "brought their speech from Ireland into Britain, as our "annals testify. I say, therefore, that from whomsoever "the *Irish* drew their origin, the SCOTCH derive the "same; not immediately indeed, but as a grandson from "a grandsire."

Of the same opinion are more of their own authorities, as Buchanan, Innes, &c. When James VI. came to the English throne, he declared in the council chamber at Whitehall, that the Scotch dynasty came from the Irish; "that the ancient kings of *Scotland* came from *Ireland*." The conclusion from all this is obvious, that if Scotland (as her own annalists teach us) owed her *people* and her *language* to Ireland, she must have been equally indebted to the same quarter for her ancient *music* and *musical* instruments.

Satisfactory as this chain of reasoning and these authorities are in favour of the claims of Irish melody to a remote origin, it might still appear defective if unsupported by correlative evidence, derivable from the state of poetry and other branches of literature in Ireland at a period yet earlier ‡.

THE EGYPTIAN HARP.

LIGHT may, perhaps, be reflected on the derivation of the Irish and Welsh Harps (in their original state the same instrument) by examining the relation they bear to others resembling them in construction, though the invention of other countries in remotest ages: among these, the Harp of EGYPTIAN THEBES first claims our regard, being of the highest antiquity. We are informed by Pocock and Norden, that when they wrote, ancient drawings were still visible in the sepulchral grottos near Thebes; and if we may conjecture from the age of the prince in whose tomb they were found, they were executed before the time of Sesostris. But it was reserved for Mr. Bruce, of Kinnaird in Scotland, in his travels to discover the sources of the Nile, to present to the public drawings of two Harps §, of a construction totally differing from, and superior to, the Grecian and Roman lyres, though so much older than either. One of these he communicated to Dr. Burney, when that gentleman was preparing his excellent History of Music. The draft of the second Harp [No. 2, in our Plate] had been mislaid; in consequence of which, it does not appear in Burney; but was afterwards recovered and seen in Bruce.

As the subject is curious, we subjoin an extract of the traveller's remarks, and shall not be charged with prolixity in attempting to establish the authenticity of drawings which afford the earliest trace of music within the sphere of human annals.

In one of the apartments or passages into the sepulchre near Thebes, Mr. Bruce found pannels or copartments formed in stucco, and painted in fresco; in one of which were depicted several musical instruments, chiefly of the hautboy kind, with mouth-pieces of reed, also some simple pipes or flutes. With them were also found several jars, as of potter's ware, which having their mouths covered with parchment or skin, and being braced on their sides like a drum, were probably the *tabor* or tabret ‖, beat upon by the hands, and coupled in early times with the Harp. In three succeeding pannels were painted, in like manner, three *Harps* of most elegant form. By the figure, No. 1, in Plate III. of this collection, it appears to have been played by a person in a standing posture; its number of strings to have been thirteen, and its extreme length less than six feet and a half, calculating by the height of the player, and supposing him to measure five feet ten inches. It wants the pillar or fore piece of the frame next the lowest string. The back part is the sounding board, composed of four pieces of wood, growing wider toward the bottom. The ornamented parts are executed in the very best manner, and the entire form is in the finest taste. Beside the proportions of its outward form, we must observe how nearly it approaches (says he) to a perfect instrument, for it

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* JOHN DE FORDUN, a canon of Aberdeen, the earliest Scotch historian, author of very copious and valuable annals. He was sent to Ireland (reign of Richard II.) at the end of the thirteenth century, to collect materials for his *Scotichronicon*.

† Fuller's Holy War, B. 5, ch. xxiii. apud Walker.

‡ The time at which the HARP became the armorial ensign of Ireland has often been a subject of investigation: according to Tindall's history, all the ancient pennies that have the head in a triangle were Irish coins, which triangle is supposed to represent the Irish Harp; others think that the triangle alludes to the trinity. King John and his two immediate successors were the earliest monarchs who used the triangle constantly on their money. From this triangle, perhaps, proceeded the arms of Ireland. There is a groat of Henry VIII. which has on one side the arms of England, on the reverse, a Harp crowned, and *Frank Dominus Hiber*, which is the first time that the Harp appears distinctly on the coins: it was struck about the year 1530. No doubt, it was the high state of improvement of the Irish Harp, and of Irish music, admitted by neighbouring countries, and the very ancient passion of the people for music, which prompted Henry VIII. to adopt the Harp as their arms.

§ See Plate IV. in this collection.

‖ Genesis xxxi. 27. Isaiah xxx. 32.

only wants two strings of two complete octaves: that these were purposely omitted, not from defect of taste or science, must appear beyond contradiction, when we consider the second figure representing the Harp that occupies the second pannel. Its form we see differs from the other, and its number of strings is eighteen, being five more. [See Plate III. fig. 3, of this collection.]

In a third pannel appears a third Harp of only ten strings, but of its precise form Mr. Bruce had not taken a drawing.

He looked on these as the Theban Harp in use in the age of *Sesostris*, about the tenth century before the Christian æra: he considered them as affording incontestible proof, that every art necessary to the construction, ornament, and use of this instrument was in the highest perfection.

Old Thebes had been destroyed, but was soon after rebuilt. It was adorned by *Sesostris*, some time, he thinks, between the reign of Menes and the first war of the shepherds, about 400 years before the Trojan war. This gives the drawings in question a prodigious antiquity.

The only very ancient Harp that resembles these Theban ones is represented in basso-relievo at Ptolemais, a city built by Ptolemy Philadelphus. It has fifteen strings or two octaves; but the addition of the two strings occasioned (it is conjectured) the addition of a fore pillar. Bruce, from whom this fact is taken, conceives this Harp also as of Theban origin, as no Harp with so many strings has, he says, ever been seen in Grecian sculpture; and the extremity of its base rounded into a ram's head.

Some writers (who are otherwise sensible and candid) have pronounced those figures of Harps fictions of Bruce's fancy;—they have alleged the doubtfulness of painting being so early known, and have supposed it impossible that such drawings could remain at Thebes to the present day;—they have noticed the want of a pillar to support the comb of the Harp, which could not easily be contrived to resist the tension of the strings, even if made of metal, as light as it is described *: and they have alleged the improbability that the Greeks, with such an admirable model before their eyes, should not have renounced the lyre and adopted it. In answer to this, let it be considered, that drawings *are* visible in the Theban sepulchres. We have the authority, not only of Bruce, but of three other travellers at different periods, *Pocock* and *Norden* in 1737, 1738, and Denon in 1798; two of these are of different nations from our own. We are not justified in denying the veracity of all these travellers, unless internal evidence appear of their being privy to each other's falsehood. It is very conceivable, that a comb, especially of metal, might bear the tension of thirteen or sixteen strings without the aid of an outside pillar; but even if it were not, the painter might have omitted that part of its structure, in order to give the figure a greater degree of lightness and beauty; whether that were the case or not, the general principles of the instrument are unimpeachable.

That the Greeks did not renounce their national lyre, and adopt the Harp of Egypt, presents no difficulty. The Lacedemonians, in particular, who conceived that their civil polity, and still more their morals, depended so much on preserving their music in its original simplicity, as to banish a musician for increasing their scale four tones, would not abandon the instrument of their country for any other.

Mr. Norden, the Danish traveller, speaks of some of the paintings found near Thebes, in these words; "This "sort of painting has neither shade nor degradation; the "figures are incrusted like the enamel on the dial plates "of watches, with this difference, that they cannot be "detached. I must own, that this incrusted matter sur-"passes in strength every thing I have seen of this kind; "it is superior to the *al fresco*, or mosaic work, and has "the advantage of lasting longer. It is surprising to see "how the gold, ultra-marine, and other colours have "preserved their lustre to the present age." How high must the state of the arts have been at that time, when this description is applicable NOW?

Modern scepticism should, we think, vanish from the moment the French took possession of Egypt in the year 1798. On that occasion, DENON copied the figures of Harps in the same sepulchral grottos, and thus, in a great degree, corroborated the narratives of his predecessors. From his travels in Egypt in company with the French army, during the campaigns of *Buonaparte*, we find that the galleries containing the drawings are "cased with "stucco, sculptured and painted; and that the cielings "make a rich and harmonious association of colours;" "except two of the eight tombs" that he visited, "which have been injured by water trickling down them, all the rest are still in full perfection, and the paintings as fresh as when they were first executed. The colouring of the cielings exhibiting yellow figures on a blue ground, are executed with a taste that might decorate our most splendid saloons." Of four figures of Harps, one of them, we are told, was of four strings, one of eleven, two containing a multiplicity, answer to one of Bruce's figures; and all of them correspond with *his* in the omission of an outside pillar. [See four instruments delineated in Plate III. Nos. 4, 5, 6, particularly the two last.]

That which most resembles the Welsh and Irish Harps in the double curvature of the arm in Bruce's does not appear in Denon. This, however, may have proceeded from one of the travellers having visited a gallery that had, in the hurry of the moment, escaped the other.

When we find Bruce's delineation correct in one case, we ought not rashly to impeach his truth in the other: that he took drawings of the instruments on the spot, is sufficiently established by the diagrams of Denon. Few

* It is singular that Bruce himself started this objection, saying, that if the Harp was painted in the proportions it was made, it could scarcely bear the tension of more than thirteen strings with which it was furnished, and that it would break with the tension of the four longest if they were made of the size and consistence, and tuned to the pitch that ours are at present.

men were better qualified to detect any incongruity in the form of a musical instrument than *Dr. Burney:* but that gentleman, instead of questioning the existence of Bruce's Harp, passes an eulogium on its beauty, and conjectures the scale it may have been tuned upon, which he thought ran from C to c, D to d, or E to e; furnishing all the semitones in modern music within the compass of an octave.

Since this memoir commenced, the writer had the good fortune to meet with Mr. W. G. Brown, author of "Travels into Africa, Egypt, and Syria." He is one of the few Europeans that have, on the spot, seen the drawings in question. With his permission we say, that he found Denon's copies of those drawings correct, although it does not remain on his memory that he saw the figure of a Harp with the double curvature of the arm, which appears to be one of those given in Mr. Bruce's account; that the Harps are about two feet high; that the colours are still brilliant, and the figures distinct; that the walls are artificially whitened; and that the persons playing on the instruments answering in the dresses to Mr. Bruce's, particularly in their having striped garments, are in a brown or bronze colour.

When we consider the whole evidence, it is plain that Bruce's Harps were taken from other drawings than those by *Denon.* The performers on Bruce's are both *males* in a standing attitude; in Denon's one of them is a naked *female* kneeling: her instrument contains a number of strings, perhaps fifteen or twenty, but the true number uncertain. The dresses are totally different; all those of Bruce's are striped, which is corroborated by Mr. Brown, who further says, that there are such a multiplicity of drawings as would require many days to copy. It will be remembered that Denon's time was very limited, and dependant on the hurried movements of an army, which might (as they did) hastily arrest his pencil *.

THE PERSIAN HARP.

In Plate III. No. 9, is given an engraving of a boat filled with *female harpers*, part of various sculptures on a Persian arch near Kurmanshah, ten days journey north-east from Bagdad. The drawing is obligingly communicated by major Robert O'Neill, formerly of his majesty's fifty-sixth regiment, who, in 1807, took a sketch of it on the spot, on his return from India. It is remarkable that the Harp is not now the instrument of that country, and that those delineated contain so limited a number of strings. The major's explanatory letter to the author of this treatise is as follows:

"SIR, Coleraine, February 7, 1[illegible].

"The subjects of which I have the honour to send "you drawings from sketches taken on the spot, occurred "on my journey through Persia in the year 1807, and "are situated about seven miles to the eastward of the "town of Kurman Shaw. No. 1, is a view of the ex-"terior of the arch, on the left side of which, *inward*, is "the sculpture which forms the subject of the second "drawing. This excavation is made into the base of a "high mountain; is thirty-four feet in height, twenty-"one feet wide, and extends into the rock about the "same distance. The further end has several rude "sculptures on it, but in the most prominent style of "*alto-relievo.* The centre figure, in the upper part, is "said by the natives to represent CYRUS between his "wives. The lower one is an armed chieftain mounted "on a quadruped, having the body and limbs of a horse, "with the head of a tyger. This figure carries on his "shoulder a huge spear, and on his left arm a shield. "These figures are all very large; but the sides of the "arch are also covered with sculptures on a small scale "in bass relief. The length of the lower boat, which "contains the FEMALE HARPERS, is only three feet six "inches long. The border on the left of the drawing "representing sprigs, &c. incloses an oblong square, con-"taining a variety of outré subjects which I thought "necessary to introduce, as you seemed desirous only "for that part relating to the *female harpers.*

"The opposite or right hand side is covered with a "promiscuous crowd of horsemen, dogs in chace, camels, "&c. also in LOW-RELIEF.

"From my knowledge of the present state of that "country, I have reason to believe that there is no in-"strument in use among the modern Persians in the least "resembling that in the sculpture; nor could I receive "any information of the period in which this excavation "was formed. The figures are in perfect preservation, "and the strings of the Harp completely visible; the "mounted figure is a little mutilated, but the drawing is "an exact representation of what they appear at present. "The horseman is called by the natives '*Boystown*,' the "place '*Nacta Boystown*,' or the picture of Boystown.

* The pencilled sketches of Bruce's two Harps are still preserved in his papers. On one of them is a direction to the engraver in his own hand-writing, giving him a slight liberty to finish the sketches, but not to change the costume of the player. This was written a short time before the publication of his travels; but it is evident to any eye that the difference between the engraving and the sketch is very trifling. These remarks appear in the second edition of Bruce's Travels, 1804, in consequence of an allegation by Mr. Brown, that Bruce seemed to have drawn these figures from *memory*. The passage alluded to in Mr. Bruce's Travels in Africa, Egypt, and Syria, published in London 1799, is this: "In these," speaking of the galleries of Thebes, "appear the chief paintings, representing the mysteries, which, as well as the hieroglyphics covering all the walls, are "very fresh. I particularly observed the two harpers described by Bruce, but his engraved figures seem to be from memory. The French merchants "at Kahira informed me that he brought with him two Italian artists; one was Luigi Bolugani, the other Zucci a Florentine." From this pre-caution, it would seem, that Bruce had taken every means of procuring accurate delineations. Mr. Brown again says, "the two harpers, and "several other human figures in the caverns of Thebes, called Biban-el-moluk (tombs of the kings) and in which the colours are perfectly well "preserved, have the features and complexions exactly resembling the Egyptians of the present day."

"At a few yards distance is a smaller arch, at the "further end of which are two male armed figures, over "the heads of which are inscriptions in an unknown "character."

MUSIC OF THE HEBREWS.

With respect to the musical instruments of the ancient Hebrews, little is with certainty known. In a few hints on the subject, we shall be chiefly directed by Dom Augustine Calmet's great work, "Critical Disser-"tations on the Old and New Testament."

The Hebrews derived their instruments from the Chaldeans, their progenitors, and from the Egyptians, among whom they so long dwelt; from the Phœnicians and other nations of Arabia, in the midst of whom they were placed by the situation of their country: according to rabbinical authority, they had a greater number of instruments than other nations, no less than thirty-four or thirty-six kinds*, of which we can only at this day retrace fourteen: eleven are enumerated in the writings of Moses.

Those with which this memoir is connected are the following, on which much dependence cannot be placed, on account of the names of such ancient instruments being probably confounded with each other.

The nablum, psalterion, or assur, employed in the pompous ceremonies of religion.

It was nearly the figure of the Greek Δ, and played on with both hands.

The cythara, kitros, or *hazur*, a triganon or triangular figure with ten strings, played on as the former.

The ancient *lyre*, or *Egyptian* KINNOR †; called also *kinyra, psalterion*, and *cythara*: its invention is ascribed to the Egyptian Mercury: it was in use before the deluge, [Genesis iv. 21.]: it had ten strings, was used by David when he played before Saul, and was the instrument which the Babylonish captives hung on the willows: its size must have been small, as the royal psalmist held it in his hands when dancing round the ark; it was common also at Tyre. On a Hebrew medal of Simon Maccabeus, there are figures of two instruments with only three or four strings, but very different from the form of our present Harps ‡. Father Montfaucon, with all his research, found it difficult to determine in what the lyre, cithara, chelys, psaltery, and Harp, differed from each other. Six hundred lyres and cithara of which he examined the figures in ancient sculptures were without necks, the strings open as the modern Harp, and played with the fingers §.

Of such importance was music held even in the earliest times, that we see by Plato, that it was fixed and made unalterable in *Crete* and *Egypt:* as far as present documents extend, we are to consider the latter as the fountain of music and musical instruments to after generations ‖.

THE GRECIAN LYRE.

The Greeks pretended that their music descended to them from the gods, but were obliged to admit that the greater part of their instruments were had from other quarters, viz. Phrygia, Lydia, Syria, Egypt, and Persia. The instruments both of the Greeks and Latins having had their origin in *the east* (as the Romans admitted) ought, in some degree, to resemble those of the Hebrews, which were the same as the Egyptians, Chaldeans, Phœnicians, and Syrians.

The fabulous history of Greece attributes the invention of the lyre to Mercury, who gave it to Apollo; its body was originally the shell of tortoise, and thence by the Romans afterwards called testudo. Diodorus Siculus, who wrote forty-five years before the Christian æra, mentions that at first it had only three strings, and afterwards four: Suidas gives it four; and says, that it remained at that number for 856 years; from Amphion to Terpander 671 years before Christ. He adds, that Terpander ¶ increased it to seven (a heptacord supplying the player with two conjoint tetracords), at which number we know that it was limited by law in the Spartan state; others alleged, that the Grecian lyre was always of seven strings, and that the smaller number related merely to the *Egyptian.* One hundred and fifty years after Terpander we are told that Pythagoras, 560 years before Christ, added an eighth string, which formed two disjoint tetracords. But Dr. Burney notices that this is irreconcilable with Homer's hymn to Mercury [line 51] in which the chelys, or testudo, is mentioned as consisting of seven chords.

Timotheus was born at Miletus, an Ionian city of Caria, 346 years preceding the Christian æra, being cotemporary with Philip of Macedon. According to Pausanius, he attempted to extend the lyre from seven to eleven strings; but Suidas tells us that it had nine before the alteration, and that Timotheus only gave it a tenth and eleventh. It is agreed, however, that the increase, whatever it was, made up the number eleven; and that the musician was banished by an edict of the Ephori of Sparta, for thus daring to innovate on the simplicity of their national music **.

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* Kircher.

† Conor, Crith, or Cennaire; croith is an *Irish term* for a Harp.

‡ Encyclop. Brit.

§ Antiq. Expl. iii. Lib. 5. cap. 3.

‖ Dr. Burney's opinion deserves great credit, that the Hebrews had their music and instruments from the Egyptians.

¶ It was said Terpander composed music (probably recitative) for the Iliad.

** This senatus consultum is preserved by Boethius. It does not appear in his five books of music, first printed at Venice, 1499; but it is found in a MS. of his *de musica* of the eleventh century, preserved in the British Museum. Boethius was born at Rome, A. D. 470, and put to death by

It is remarkable that eleven chords is the number which Denon says that the Harp consisted of, delineated in the fourth chamber of the sepulchral grottos at Thebes. In course of time, as luxury prevailed in Lacedemon, the instrument was extended to forty strings.

Those figures of lyres that have been preserved to modern times contain either five chords (as Bruce's Abyssinian one), six, seven (as the Etruscan), ten, eleven, or an indefinite number.

In Plate III. of this collection are representations, from the great work of *Montfaucon*, of six of those lyres, the figures of which have reached our time, to which, in Plate IV. we had added the ancient *bagpipe*; these will be sufficient for elucidation*.

Plate IV. [fig. No. 10.] The bagpipe, called in Latin, *tibia utricularis*, and in *Greek* ασκουλος (askaulos), was used by the ancients: we have the image of one here taken from a bass relief, in the court of the palace of prince *Santa Croce* at Rome, near the church of Saint *Charles* in *Catinari*. There is another like it under the arms of a shepherd in the cabinet of cardinal Albani.

Plate IV. [fig. No. 8.] "This instrument is a very extraordinary one; it hath on one side two flutes, or pipes, each of which hath four or five holes or stops; and on the other side nine pipes, which seem to be fixed on a piece of wood; the pipes are disposed like those of Pan's flute, or syrinx: they grow continually less; there is one hole to blow into this musical instrument: it is copied from a medal (called contornato) of Nero." It has by some been conjectured that this instrument gave the idea of the modern organ. A knob which appears on the upper lid of the bellows might lead to the supposition, that it was a weight for equalizing the expenditure of the wind, like that used in the bellows of our organs.

Plate III. [fig. No. 2.] "The woman playing on the lyre tunes, or lyre or guitar (for we cannot distinguish the one from the other), to play in honour of the goddess placed on the pedestal; she looks like a *Venus*, but the *Coan Venus*, who was dressed, and not the *Cnidian*, who was naked."

Plate III. [fig. No. 8.] "A lyre with seven strings, taken from an antique globe of the *Farnesi*, which has the constellations marked on it: this monument was made in the times of the Antonines. The lyre of Orpheus also, according to Virgil, had seven strings.

Plate III. [fig. No. 12.] "A lyre with ten strings, seen frequently in ancient monuments; it is remarkable for its large square base: the reader's eye will observe the rest.

Plate III. [fig. No. 11.] "The lyre of *Pythagoras*, the *Zacynthian*, described by *Athenæus* (L. 14, c. 15, p. 637.) *Artemon*, says he, writes thus; concerning the musical instrument called a *tripod*, we are not sure whether several instruments of music, mentioned by writers, were ever in being, especially the *tripod* of *Pythagoras;* the zacynthian was presently forgot, either because it seemed very difficult to manage, or for some other reason: it was like the tripod of Delphos, and therefore was called the *tripod; Pythagoras* used it as if three lyres. The feet of it were placed on one equal base: it was like a stool that could be turned any ways about; the strings were stretched over the spaces between the feet, fixed to pieces of wood with pins underneath to stretch them. The vase which terminated this instrument above had very very curious ornaments; some hung down from it, which served both for ornament and to spread the sound. Pythagoras played a different measure on every interval; in the whole three, the *Doric*, the *Lydian*, and the *Phrygian:* he sat on a chair made on purpose; he used his left hand for beating it, and managed the *plectrum* with the other. In whichever of these measures he played, he turned round the instrument with his foot, which was easily moved; and he could, by constant practice, move his hand so quickly from one side to the other, that they who did not see him would imagine they heard three men playing different measures. After his death there were no more of this kind made." This description is given us of the famous

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order of Theodoric the Goth in 525. Former translations of this extraordinary document into both French and English having been made from very corrupt texts, the author is induced to exhibit a less imperfect copy of the original, and to annex a better translation, which he has been enabled to do by the assistance of a learned friend.

Εωειδη Τιμοθεος, ὁ Μιλησιος, παραγινομενος εις ταν πολιν ἡμελεραν, ταν παλαιαν μωαν ἀλιμασας, και ταν δια τᾶν επ̃τα χορδᾶν κιθαρισιν αποστρεφομενος, πολιφωνιαν εισαγων, λυμαινεται ταις ακοαις των νεων· δια τε τας πολυχορδιας και ταν καινοτατα τῳ μελεος αγενῆ και ποιηταν, αντι καθαραν και τεταγμεναν αμφιεννυται ταν μωαν· συνιστάμενος επι χρωματος ταν τῳ μελεος δυσκλειαν, αντι της εναρμονιω ποιῶν ανλιστροφον αμοιβαιαν· παρακληθεις, δε, και εν τον αγωνα ταις Ελευσινιαις Δαματρος, απρεπεα εσκεδασατο ταν τῳ μυθῳ δυσκλειαν, ταν ταις Σεμελας οδυνας, ὡν ἑνεκα ταις νεως διδασκει.

Δεδοχθαι φᾶν περι τουτων τως βασιλευς και τως ἐφορους μεμψασθαι Τιμοθεον· ετι δε αναγκασαι δη τᾶν ἑνδεκα χορδᾶν εκλαμειν τας περιλιπαρας, απολιπομενον τως ἑπτα τονως: εκσταλω δε αραι πολιος βαρος· ὁπως ευλαβηται εν ταν Σπαρταν επιφερειν τι των μη καλων εθων, μηποτε ταραττη ται κλεος αγωνων (*a*).

"Whereas, TIMOTHEUS the Milesian, a sojourner in our city, despising the ancient music, and rejecting the method of playing on the lyre, "which is done by seven strings, corrupts the ears of our youth, by introducing a *multiplied harmony*, and by the addition of several strings and "the variations of the tunes, instead of a chaste and regular, he assumes a degenerate and elaborate species of music, rendering the music of our "times infamous by the use of *chromatic* notes, and substituting an alternate responsive melody in the room of the *enharmonic*. MOREOVER, "being invited to the rites of the Eleusinian Ceres, he spread abroad a scandalous report, by exhibiting to the young men the pains of *Semeli:* it "hath been decreed by the king and the ephori to rebuke Timotheus, and to compel him to cut off the superfluous strings from the *eleven* (*b*), "leaving only the *seven* tones; and that he should be banished to a great distance, as a pest to the city; that all men may fear to introduce any evil "custom into Sparta, and that the honour of our sacred rites may not be infringed."

* The description of these instruments is taken from the original book of Montfaucon's Antiquities, vol. iii. Supplement.

(*a*) Dionysii Hymni, &c. Oxon, 1672, 8vo.

(*b*) Dom Calmet has unaccountably translated ἑνδεκα *neuf*, nine, instead of eleven.

tripod of Pythagoras of Zacynthus by *Athenæus;* which description seems to coincide exactly with the drawing Bianchini sent to Montfaucon; he says it is taken from a bass relief at *Rome*, belonging to the *Maffei*, a noble Roman family. This monument represents the whole choir of muses, which Montfaucon gave after *Spon*, in the first volume of his Antiquity. But the figures are too small in the image here to distinguish all the parts.

Plate III. [fig. No. 10.] "The lyre taken from the table of Alexander; the ornaments of it deserve to be considered; the number of strings here is not the same as in the *Paris* edition of 1617. Another was taken from the cabinet of cardinal *Albani;* the base is square."

Plate III. [fig. No. 13.] "The Harp is very like that usually pictured in king David's hands: it has this shape on ancient monuments." This is the only figure given by Montfaucon as an antique, that bears much resemblance to the triangular Harp of later times. It will occur at first inspection that the chief similarity is in external figure; since the difference between its longest and shortest string would produce even less variety of tone than other Greek instruments totally unlike the Harp; the limited number of its notes (eleven) rendered it incapable of a bass movement, and in no respect does it seem superior to the ancient lyre, before its compass, in the course of time, had been extended by a considerable increase of strings.

In what intervals the tones ascended in the rudest or most improved lyre is uncertain, whether by quarter, half, or whole tones. Strange as it appears, we know that the ancients were acquainted with the enharmonic genus, even with the *diesis* or *quarter tone.* The *diesis* was in partial use among the Greeks and Romans, but seems to have been confined to their ablest practitioners, and gradually to have been laid aside. Of that minute division modern Europeans ears, after all our refinement, seem incapable *, though it was known so early as the time of Alexander the Great, 323 years before Christ, as appears in the works of *Aristoxenus*, the first writer on music whose productions have reached us, and in whose time the lyre was extended to two octaves.

The credit of discovering musical NOTATION is, by Plutarch and Clemens Alexandrinus, given to Terpander; by other writers to Pythagoras, two centuries later.

Of counterpoint, or bass accompaniment, it is agreed that the Hebrews, Greeks, and Romans were alike ignorant. *Dans la musique ancienne il n'y avoit q'une partie; on n'y voyoit point les divers tons, et les acord de plusieurs voix, que l'on remarque dans la notre. Toutes les voix, et les instrumens du concert suivoient la même teneur, et le méme ton.* [Calmet Diss. sur Lamnazeach et sela.] Rosseau says, that the ancients had no idea of counterpoint, which he is pleased to stile "a Gothic and barbarous invention."

With instruments of such limited powers as the lyres of Greece and Rome, it is hard to conceive how the extraordinary effects attributed to their music could have been produced. To account for it at all, we are obliged to have recourse to their vast chorusses of voices and instruments †. Though it is well ascertained that neither of those great nations of antiquity were acquainted with a bass movement, we might be tempted to conjecture that the Egyptians were. In the figures of the *Theban Harp*, the regular descent of the strings, from so high to so low a pitch, rendered the instrument at least *capable* of such movements, and seem to indicate that it was formed with that intention. The great strings availed little, if used merely for a repetition of the strain on a lower key; as the ear grows less susceptible of musical intervals when we approach the deepest tones.

MUSIC OF THE ROMANS.

THE Romans invented no musical instruments themselves, at least no stringed ones. Those mentioned by their writers were either Etruscan or Greek; and from the Greeks they borrowed even their notation. This, however, they greatly improved. The ancient Greeks never found out a shorter way in writing than by means of 1240 or 1620 musical characters, and for sound alone they had 120. The Latins applied the Roman capital letters to the sounds that composed the scale A. to P. fifteen in number; they required the fewer, as by that time the enharmonic and chromatic genus had fallen out of use. It appears by Cornelius Nepos ‡, and also by Cicero §, that music was disregarded by the Romans.

We now return to the HARP, the earliest instrument on record, the delight of the northern countries; the music of Ireland from remotest ages; and of Britain under the British, Saxon, Danish, and Norwegian kings. The coins and sculptures of Greece and Rome present us with the figures of no instrument constructed on the same principles; yet the combined authorities of BRUCE, DENON, and BROWN, establish its affinity with the Theban Harp. Whence then did we derive this in-

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* Dr. Burney says, that he has found that the present Arabian scale of music is divided into quarter tones; and that an octave, which in our keyed instruments is only divided into *twelve semitones*, in the Arabian scale consists of twenty-four. The reader who is not conversant with the subject, is informed that the DIATONIC genus, or natural scale, consists of tones and semitones, as our own: the CHROMATIC of semitones and minor thirds; and that these two are all that is used in Europe: the ENHARMONIC moved by quarter tones and major thirds. The tone, semitone, and diesis, or quarter tone, constitute therefore the difference of these three genera.

† BONET, Histoire de la Musique.

Dr. Haydn declared to a friend, that the strongest impression he had ever experienced was produced by the charity children singing a psalm to a plain melody at their great annual assembly in St. Paul's church, London, which, he said, affected him so powerfully, that he was confident he should remember it to his latest hour.

‡ Corn. Nepos, Life of Epaminondas.

§ Cicero's Tusculan Questions, lib. i. ch. 1.

strument, so superior in the arrangement and structure of its parts? That the bards stumbled by chance on the most perfect form of a stringed instrument, calculated for a *bass accompaniment*, of which both Greece and Rome were ignorant*, is an untenable conjecture.

The compass and peculiar form of the Harp shew that it was to be played upon with *both* hands, and leave little reason to doubt that it was calculated with a view to *harmony* as well as *melody:* of the former, the Greeks and Romans were necessarily deprived by the shape and limited powers of their lyre. The arm of the Harp contradicts the supposition that it was the production of chance; its complicated curvature is exactly adapted to its purpose, and has been produced by calculation, or at least by design. Were it asked "by what curve all the strings of an instrument of its compass will bear an equal stress, supposing them to increase in thickness, from the shortest treble to the longest *bass*, so that none of them will be more liable to break than another, and yet be equally tight under the fingers, according to their length;" the answer will be the highest eulogium on the Harp. The harpsichord has for centuries past been supposed to owe its origin to the Harp, for it is nothing but an *horizontal* Harp.

That our triangular Harp owed its origin to *the east* is an hypothesis which grows more plausible the longer it is examined. No intermediate instrument is known between it and the Theban, from which the former could be borrowed †. Vincentio Galilei indeed ascribes its *invention* to Ireland ‡; and Selden mentions, that the picture on the reverse of one of the oldest English coins is an Apollo having his Harp encircled by the name of Cunobelin, then chief king of the Britons §, twenty-four years before the birth of our Saviour. Selden, however, seems to be in error, since it appears in the learned Mr. Pegge's engravings of a complete collection of the thirty-nine existing coins of Cunobelin (gold, silver, and brass), that the only two which have a figure like an Apollo, gives him his appropriate instrument, the *lyre*, and no Harp ‖. On the whole, we conceive that the conjecture which claims the greatest credit, on a point involved in much difficulty, is, that the Harp was derived from the druidical bards.

We shall now endeavour to trace the Harp through ages comparatively modern, to that in which it probably originated.

The history and annals of the ancient Britons, and of the other Celtic nations, were composed in verse, and sung to the music of the Harp ¶, as we find by Tacitus.

From Buchanan we learn **, that "Ethodius (twenty-fifth king of Scotland) having established peace, made a progress through that kingdom, during which he was employed in the administration of justice, the sports of the field, and the enacting of game laws, many of which are preserved to this day. But having a *harper from Ireland* in his chamber at night (after the manner of the Scottish nobles), he was murdered by him in revenge for the death of a relation, which he imputed to the king. While they were leading this man to execution he seemed indifferent to his approaching torments, and exhibited the appearance of one who thought he had performed his duty well." In the same author we find this passage: "These men "bargained with a harper for the murder of Fethalnachus, "thirty-eighth king of Scotland; for this kind of men "were accustomed to spend the night in the chambers of "the nobles to lull them to sleep, or entertain them when "lying awake, an usage which is still observed by the "ancient Scots in all the British isles; accordingly on "the appointed day, they were admitted by the harper, "and dispatched the king." It is demonstrable from the first of these passages, that the Harp was a very early instrument in Ireland, and that it must have long been considered in perfection there, before the period to which the transaction alludes. Fable and conjecture mix so much in the early period of modern history, that little dependence can be placed on the point of *time*. The first of these passages, however, renders it almost certain, that the habit of entertaining Irish harpers, obtained it a period anterior to the regular annals of Scotland.

The Harp was found by Martianus Capella among the northern nations who possessed the Roman empire in the fifth century. Eucherius, bishop of Lyons, in that age, informs us, that the *nablum* was like the barbarian cithara, and shaped like the Greek delta; this is the only description of the ancient Harp ††.

The early passion of the Irish for music, and particularly for that of the Harp, appears among other things in the traditional fame of *St. Patrick's Harp* in the fifth century, recorded by Cambrensis. Both that Saint and Columb made *singing* part of their monastic rule. The former was frequently called *Padruic a chanos na sailm;* or Patrick the singer of psalms.

Venantius Fortunatus, in the *sixth* century, makes the Harp a barbarian instrument, distinguishing it from the Greek and Roman *lyres*, and from the British *crwth;* from which it may be inferred, that the last was of British invention. France was then possessed by Romans, Goths, Franks, Burgundians, and Amoricans, some of them Celtic, but most of them Teutonic nations: the national instrument of each is accurately marked: the Teutonic Harp, the Celtic *cruth*, and the Roman *lyre* ‡‡.

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* No kind of bass accompaniment was known to the ancients. *Bonet, Calmet,* and *Burney*.

† Pellontier in his *History of the Celts,* says, that it has been supposed that the Harp was a Scythian invention, and originally consisted of four or five strings made of oxes skin, and played on with a plectrum made of the jaw-bone of a goat.

‡ This remark of V. Galilei is treated of at large in another part of this memoir.

§ Notes on Drayton's Polyolbion, Song vii. Cunobelin was king of the Cassivelauni; his royal seat was in Essex.

‖ See his class iv. reverse of coins, No. 1. and 4.

¶ Tacitus de mor. Germ. C. 2. Strabo, C. 1.

** Buchanan, H. Scotland, L. iv.

†† Dr. Ledwich's enquiry concerning the ancient Irish Harp.

‡‡ Ven. Fortun. speaking of the several musical instruments in that country, gives the *lyre* to the Romans, the *archilliaca* to the Greeks, the *crotta* to the Britons, and the *Harp* to the Germans. Lib. vii. Carm. 8.

We are told that the gentler modulations of the crwth were despised, and that it was banished into Wales, Cornwall, and Amorica (Bretagne), in which last country Venantius found it in the sixth century.

By a passage in the Life of St. Mungo, alias Kentigern, cotemporary with St. Columba in the sixth century *, we find that Roderic, king of Wales, was so celebrated both at home and abroad for power, munificence, and princely virtues, that a king of Ireland sent a joculator, or jongleur, to the Welsh court to examine the truth of what Fame reported. Being admitted, he sang and played on the Harp and tambour, delighting the king and his nobles during the Christmas holidays. About Epiphany, the king ordered rich presents to be given to the bard. Kentigern lived A. D. 580: but let the date be what it may, the anecdote demonstrates, that the bard, who is here called *joculator* and *histrio*, belonged to a society or order in Ireland; that he united the arts of music, poetry, and song, for one of the compositions is set down, beginning *Vere, non est similis tui;* and that he was instantly admitted to play before Roderic, and lastly, was magnificently rewarded.

It has been asserted that the Welsh, or ancient Britons, cannot trace their bards or their music higher than the reign of the British king, Cadwallader, who died A. D. 668. From this, however, it does not follow that they were not in possession of both earlier. Venerable Bede says, that in the *seventh* century the Harp was so generally played in Britain, that it was customary to hand it from one to another at their entertainments, and mentions one who, ashamed that he could not play on it, slunk away lest he should expose his ignorance †. This is particularly mentioned in his account of the religious poet Cædmon.

In a manuscript of the same century, in a monastery of St. Blasius, quoted by Gerbertus, the prince abbot of that monastery, there is a representation of a Harp, entitled *Cythara Anglica*, the same shape as the present Harps, but of fewer strings ‡.

It appears by the same authority, that it was used in Britain to Saxon words in the beginning of the *eighth* century, on an antique bason dug up near Soissons, and supposed by the abbe le Beuf to have been executed before A. D. 752: in one of the compartments is a player on the Harp, exalted on a high seat, and on his left hand a player on the viol, played with a bow §.

In the *ninth* century we find it again noticed by Iso, a monk of St. Gall in Switzerland. The founder of that religious house being an Irishman that had fled from the Danish tyranny, and its monks mostly of the same nation, they could not be strangers to the instrument. But the most eminent notice we have of it in that century is in A. D. 878, when the great ALFRED ||, assuming the character of a harper, with an attendant to carry his instrument according to the custom of minstrels, entered the Danish camp, where he played before their princes.

Above sixty years afterwards in the *tenth* century, *Aulaff*, the Danish king of Northumberland, returned the compliment against king ATHELSTAN, by dressing in minstrel's habit and entering his camp, entertaining the king and his nobles with his voice and instrument. We have this fact from the same authority as the last. "He "sung so sweetly before the royal tent, and at the same "time touched his Harp with such exquisite skill, that he "was invited to enter; and having entertained the king "and his nobles with his music while they sat at dinner, "he was dismissed with a valuable present ¶."

The author of the Life of Dunstan, his cotemporary in the *tenth* century, says, that the saint took with him, according to custom, his cithara, which, in their vernacular tongue, was called a Harp **, and was introduced to Athelstan as a player on it. The monarch heaped treasures on Egil Skillagrim, a poet and musician of Norway, on account of the pleasure he received from his performances.

Not only all our kings, but almost all our nobility and men of fortune, had bands of secular musicians or minstrels in their service, who resided in their families, and even attended them in their journies for their amusement. These domestic minstrels, besides their board, clothing, and wages, which they received from their masters, were permitted to perform in rich monasteries, and in the castles of the barons, upon occasions of festivity, for which they were handsomely rewarded.

The minstrels retained in noblemen's families wore their lord's livery, and those of the royal household did the same. The queen, as well as the king, had her minstrels: they sometimes shaved the crowns of their heads like monks, and put on ecclesiastic habit. Two itinerant priests coming, towards night, to a cell of the Benedictines near Oxford, gained admittance on the supposition of their being mimics or minstrels; but the cellarez, the sacrist, and others of the brethren, finding them to be indigent ecclesiastics, who could afford them no amusement, beat and hurried them out of the monastery ††.

They were disliked by the professors of religion, who

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* Anthologia Hibernica, vol. ii. p. 8.

† Bede, Hist. Ecc. l. iv. c. 24.

‡ Gerbertus de musica sacra, apud Jones.

§ Dr. Burney. In Strutt's English Dresses, vol. i. plate 15, a figure appears of an ecclesiastic playing on the *cruith* in the eighth century. See Plate IV. No. 2.

|| Alfred died A. D. 900; his translation of *Boetius* and *Bede* are considered the most ancient literary monuments England can produce.

¶ In such honour was the Harp held in Wales, that a slave might not practice on it; that to be able to play on it was an indispensable qualification of a gentleman; and that it could not be taken for debt. In Scotland, at the same period, the bards were considered in a very different point of view, at least by the usurper *Macbeth*. He enacted a law in the beginning of the eleventh century, whereby minstrels were liable to be yoked in the plough instead of the ox; and by a more ancient law, they were subject to be branded on the cheek. [Barington's Observ. on the Statutes.

** Sumpsit secum, ex more, Citharam suam, quam, paterna lingua, *Hearpa* vocamus.

†† Hist. and Antiq. Oxford.

thought that all honours and emoluments from the great should be confined to themselves and their monasteries; they accordingly abused them on all occasions.

They professed themselves highly pleased with the emperor, Henry III. who, at his marriage with Agnes of Poictou, disappointed the minstrels who had assembled in great numbers on the occasion. "He sent them away," says a monkish author, "with empty purses and hearts full of sorrow *."

They had a set of songs of a religious cast, which they sung to their Harps in the courts of kings, and in the halls of barons, on Sundays, instead of those on love and war, which they sung on other days †.

British harpers were in repute in England long before the conquest. In doomsday book, in the *eleventh* century, the bounty of William the Conquerer to his bard is recorded.

In Gruffyd ab Cynan's reign (*eleventh century*) they were divided into three new orders, poets, heralds, and musicians: of these musical bards, the first class were performers on the Harp; the second, performers on the six stringed *crwth;* and the third, singers to the Harps of others. A triennial meeting, or eisteddvod, was also appointed by that prince, where honorary degrees were conferred, and various regulations from time to time established. Besides the regular bards, there were unlicensed ones of a meaner kind, pipers, players on the three stringed crwth, tabourers, and buffoons; but they were not connected with the eisteddvod.

These Welsh regulations, with many others, are connected with bardic musical institutes, formed on Irish models and practices as particularly mentioned in different parts of this treatise.

A. D. 1107, "Cadogan, son of Bleddyn ab Cynvyn, made a sumptuous feast, to which he invited the nobility and gentry of the country out of every province in Wales to his castle at Aberteivi (Cardigan); and, with a view of shewing the best respect to his guests, he summoned the most eminent bards and vocal and instrumental musicians that could be found in all Wales, to whom he granted chairs (badges) of presidency; and they exerted their talents for pre-eminency, according to the usage of the feasts of king Arthur. To the candidates who repaired to that congress he gave laws, accompanied with honourable gifts; and when the entertainment was ended, he sent them away thus honourably rewarded, with gifts and privileges, every one to the place from whence he had come ‡."

A. D. 1135. "After regaining his territories, Grufydd ab Rhys (prince of South Wales) made an honourable entertainment at Ystrad Tywi, to which he invited all such as would come in peace from Gwynedd, Powys, Dehenbarth, Morganoc, and the Marches. He provided every delicious viand and liquor, every competition of wisdom, and every amusement of vocal and instrumental song: he gave welcome reception to the poets and musicians. He also provided all kinds of diversions of trick and allusion, shews and manly feats; and to that entertainment came Gruffyd ab Cynan, with his sons, and many of the chieftans out of every province in Wales. The feast was kept up for forty days, and then all the visitors had permission to depart to their homes, and honourable gifts were bestowed on such as merited them of the bards, musicians, and sages, and all others who distinguished themselves §." [The Gruffyd ab Cynan mentioned above, was the prince who revised the laws of the minstrels of Gwyredd (N. Wales) at the congress mentioned to have been held in Glyn-Achlach (Glendalloch in Ireland).]

It is mentioned both by Krantzius and Saxo Grammaticus, that a musician of Ericus, king of Denmark, surnamed the Good, who reigned about the year 1130, having given out that he was able, by his art, to drive men into what affections he listed, even into anger and fury; and being required by the king to put his skill in practice, played so upon the *Harp*, that his auditors began first to be moved, and at last he set the king into such a frantic mood, that, in a rage, he fell upon his most trusty friends, and for lack of reason, slew some of them with his fist, which, when he came to himself, he did much lament. The story is quoted merely to shew that the instrument was admired in that age.

Very early in the twelfth century, Matilda, daughter of Malcolm Canmore, king of Scotland, and queen of Henry I. was so fond of music, and so profusely generous to musicians and poets, that she expended almost all her revenues upon them, and even oppressed her tenants, in order to procure money to reward them. John of Salisbury censures the great people of his time for imitating Nero in his extravagant fondness for musicians, and says, that "they prostituted their favour by bestowing it on minstrels and buffoons, and that, by a certain foolish and shameful munificence, they expended immense sums of money on their frivolous exhibitions."—"The courts of princes," says another cotemporary writer, "are filled with crowds of minstrels, who extort from them gold, silver, horses, and vestments by their flattering songs. I have known some princes who have bestowed on these *minstrels of the devil*, at the very first word, the most curious garments, beautifully embroidered with flowers and pictures, which had cost them twenty or thirty marks of silver, and which they had not worn above seven days ‖."

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* Chron. Virtziburgh. † Warton's Hist. of Eng. Poetry.

‡ From the chronicles of the princes of Wales (Brut y Tywysogion) Welsh Archaiology, vol. ii. p. 537.

§ Chronicles, P. of Wales. W. Archaiology, vol. ii. p. 558.

‖ Rigordus, A. D. 1185, apud Henry's H. of Eng. Beauford, in his treatise on the ancient music of the Irish, conceives, that the figure of a Harp sculptured on a monument at Neig in Rossshire (a drawing of which appears in Cordiner's Ruins of North Britain, 1784) is that of the Harp, which he supposes to have been introduced by the Teutones, a Gothic tribe, into Britain in the fifth century, and that its strings were increased from eighteen to twenty-eight on the introduction of church music. It has the exact curvature in the arm of the present Harp. There is not sufficient reason to conclude that it represents a Teutonic Harp, from the mere circumstance of its being delineated on a monument, with an accompaniment

According to Brompton *, who wrote in the reign of Henry II. in the twelfth century, the Irish then used two species of Harps.

Blondel, the bard of Richard I. is believed to have been the person who discovered that monarch in a fortress in Upper Austria, at the period when the German potentate basely arrested our gallant crusader on his return from the Holy Land. Blondel is said to have placed himself opposite to the tower where he suspected Richard to be, and to have begun a favourite air which Richard knew and answered: this circumstance shews the intimacy of the harper with Richard, and, by inference, the honour in which the profession was held; a harper of England materially affected the history of his country.

It would appear that in monasteries it was customary to keep minstrels in pay. In 1180, Jeffrey the harper is recorded to have had an annuity from the benedictines of Hide near Winchester †.

The Irish, or Gaelish bards, in early periods of Scotch history, were held in high estimation, and admitted to exhibit in the palaces of princes.

Henry III. in the year 1242, gave forty shillings and a pipe of wine to Richard his harper, and also a pipe of wine to Beatrice the harper's wife.

Edward I. (about A. D. 1271) shortly before he ascended the English throne, took his harper with him to the Holy Land, who, when his royal master was wounded with a poisoned knife at Ptolemais, rushed into the apartment, during the struggle, and killed the assassin ‡.

In *Strutt's Dresses* of the people of England, we have a figure of a king playing in the thirteenth century on a portable or chamber Harp (of fourteen strings) that rested on his knees: it is of the form of the present Irish Harp, but highly ornamented in its frame work §. In 1228 and 1250, the French had more than thirty musical instruments in use ‖.

In 1309, seventy shillings were expended on minstrelsy on the installation of *Ralph*, abbot of St. Augustin's, Canterbury, where 6000 guests attended in and about his abbey-hall ¶.

In a parliament held in Ireland by Lionel, duke of Clarence (second son of Edward III.) about 1327, it was made penal to entertain any of the Irish minstrels, rimers and news-tellers. The band of musicians in the royal household then consisted of five trumpeters, one cyteler, five pipers, one tabret, one mabrer, two clarions, one fidler, three wayghts, or hautbois **.

It appears in *Stowe*, that in the beginning of the fourteenth century, the minstrel had ready admission into the presence of kings, as appeared at that prince's celebration of the feast of Penticost at Westminster. "In "the great hall, when sitting royally at the table with his "peers about him, there entered a woman adorned like a "minstrel, sitting on a great horse, trapped as minstrels "then used; who rode about the table shewing pastime, "and at length came up to the king's table and laid "before him a letter, and forthwith turning her horse, "saluted every one and departed: when the letter was "read, it was found to contain animadversions on "the king. The doorkeepers being threatened for "admitting her, replied, that it was not the custom of "the king's palace to deny admission to *minstrels*, espe-"cially on such high solemnities and feast days ††."

In the reign of Edw. II. a public edict, dated from Langley's, August 6, 1315, stated that many indolent persons, under the colour of minstrels, introduced themselves into the residences of the wealthy, where they had both meat and drink, but were not contented without the addition of large gifts from the household. To restrain which abuse, the mandate ordered that no person should resort to the house of prelates, earls, or barons to eat or drink who was not a professed minstrel, nor more than three or four minstrels of honour at most in one day, except they came by invitation from the lord of the house. It also prohibited a professed minstrel from going to the house of any person below the dignity of a baron, unless he was invited by the master; and, in that case, it commanded him to be contented with meat and drink, and such reward as the housekeeper willingly offered, without presuming to ask for any thing. For the first offence the minstrel lost his minstrelsy; and for the second he was obliged to forswear his profession, and never to appear again as a minstrel ‡‡.

Edw. III. 1334, a licence was granted to Barbor the bagpiper, to visit the schools for minstrels in parts beyond the seas, with thirty shillings to bear his expenses: licence granted also to Morlan the bagpiper, to visit the minstrel's school, forty shillings for his expenses. Eleventh year of same reign, John de Hoglard, minstrel to John de Pulteney, received forty shillings for exhibiting before the king at Hatfield; and Roger the trumpeter, and his associates the minstrels, received ten pounds for performing at the feast for the queen's delivery §§.

Gaston of Foix, in the fourteenth century, gave a grand entertainment: the historian speaking of it says, there were many minstrels, as well of his own as of

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of rural figures denoting a state of pasturage. It is supposed to have been cut between the eleventh and thirteenth centuries, and it only proves that the British Harp was, in those ages, constructed on the same principle it is now. [See its fig. Plate IV. No. 9.]

* Brompton. Hibernici induobus musici generis instrumentis quamvis præcipitem et velocem, suavem tamen et jucundam.

† Madox's Hist. Exchequer.

‡ Fifth Edw. I. 1276. The king's minstrel is mentioned in the account of public expenditures; his name was *Robert*. In the fourth Edw. II. the name appears again, when, with various other minstrels, performances were exhibited before the court in York, and forty marks distributed among them.

§ Strutt's Dresses, vol. i. plate 57. [See fig. inserted in Plate IV. No. 3. of this collection.]

‖ Dr. Burney.

¶ Warton's Hist. Eng. Poetry.

** Sir J. Hawkins's H. of Music.

†† T. Walsingham's Hist. Ang. A. D. 1316.

‡‡ Strutt's Sports.

§§ Ibid.

strangers, and each of them did their duty according to their talents. Same day the earl of Foix gave to the heralds and minstrels the sum of 500 franks, and gave to the duke of Touraine's minstrels gowns of cloth of gold, furred with ermine, valued at 200 franks *.

About 1330, Philip de Valois granted the minstrels at Paris a charter: and in 1331, Jaques Grue and Hughes le Lorraine, two of the minstrels, built the church of *Saint Julien des Menestrieres*, and were allowed patrons, governors, &c.; but their licentiousness caused them to be banished by Philip Augustus: they were recalled by his successor, and had a chief appointed over them, under the title of king of minstrels †.

In A. D. 1338, when Adam de Orleton, bishop of Winchester, visited his cathedral priory of St. Swithin in that city, a minstrel, named Herbert, sung the song of Colbrond, a Danish giant, and the tale of queen Emma delivered from the plough-shares ‡.

In the Roman *D'Alexandre*, written about A. D. 1200, a splendid copy of which, on vellum, is in the Bodleian Library, Oxford, there are a number of illuminations highly finished. This transcript of the work, which was finished about A. D. 1338, displays in its drawings the fashion of buildings, armour, dress, musical instruments; the most frequent of the last which occur are *organs*, *bagpipes*, *lutes*, and *trumpets* §. Dr. Burney adds, that there are also Harps among the number of ten strings.

In the fourth year of Richard II. (A. D. 1380) John of Gaunt, king of Castile and Leon, and duke of Lancaster, erected a *court of minstrels* at Tedbury in Staffordshire; and by a charter to the minstrels, intitled "*Carta de roy de Minstraelæ*," empowered them to appoint annually a king of the minstrels, with four officers to preside over the institution in Staffordshire, Derby, Nottingham, Leicester, and Warwick ‖. Michau, a poet, in celebrating the praises of the Harp in this century, mentions, that it contained twenty-five strings ¶.

From *Froissart* we learn, that the minstrels were long considered as necessary appendages of greatness, and that they held considerable state in royal households in Ireland. When the four Irish kings, who had submitted themselves to Richard II. in the close of the fourteenth century, sat at table under the care of Henry Castide, who had been appointed to teach them English manners, on the first dish being served, they made their *minstrels* and principal servants sit beside them, and eat from their plates and drink from their cups. Having objected to this custom on another day, De Castide ordered the tables to be laid out and covered, so that the kings sat at an upper table, the minstrels at a middle one, and the servants lower still. The royal guests looked at each other, and refused to eat, saying, that he deprived them of their good old custom in which they had been brought up. It appears, however, that on further explanation, they acceded **.

In the year 1401, the minstrels at Paris had another charter granted to them; but at length they sunk into contempt ††.

In an account of the coronation of Henry V. at Westminster, A. D. 1413, related by Elmham, is the following passage: "What festival I beseech you can be deemed "more important than one which is honoured with the "presence of so many royal personages; by such a mul-"titude of chiefs and ladies; where the tumultuous "sounds of so many trumpets compel the hearing to re-"echo with a noise like thunder. The harmony of the "*harpers*, drawn from their instruments, struck with the "rapidest touch of the fingers, note against note, and the "soft angelic whisperings of their modulations, are gra-"tifying to the ears of the guests. The musical concert "also of their instruments, which had learned to be free "from all sort of dissonance, invites to similar entertain-"ment." This work mentions, that the number of Harps in the hall on the occasion was prodigious; and he does not notice any other instrument ‡‡.

The English monarch maintained twelve minstrels at court at 100 shillings yearly each: the same was done in the succeeding reign §§.

In the rolls of Henry VI. the countess of Westmoreland, sister of cardinal Beauford, is mentioned as being entertained in the college of Winchester; and in her retinue were the minstrels of her household, who received gratuities ‖‖.

Ninth of Edward IV. 24 April, 1469, an edict stated that "certain rude husbandmen and artificers had as-"sumed the title and livery of the king's minstrels, and "under that colour and pretence, collected money in "divers parts of the kingdom, and committed other dis-"orders. The king, therefore, granted to Walter "Haliday, marshal, and to seven others, his own min-"strels, named by him, a *charter*, by which he created, "or rather restored a fraternity, or rather gild, to be go-"verned by a marshal appointed for life, and two war-"dens who were empowered to admit members into the "gild, to regulate, govern, and punish, when necessary, "all such as exercised the profession of minstrels through-

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* Froissart, iv. ch. 41.

† The king's minstrel was an officer of rank in the courts of the Norman monarchs, accompanied them in their journeys, and kept near their persons.

‡ Warton's H. Eng. Poetry.

§ Ibid.

‖ Sir J. Hawkins's H. of Music; and also, Essay on the English Minstrels by Dr. Percy, now the venerable bishop of Dromore; to which Essay we find, by Dr. Beattie's letter to Dr. Blacklock, 22 September, 1766, that the world is indebted for the beautiful poem "THE MINSTREL."

¶ Dr. Burney's H. of Music.

** Froissart, apud Johnes's Tr. vol. xi. p. 161.

†† Burney and Hawkins.

‡‡ Thomas de Elmham, vit. Hen. V.

§§ Rimer's Federa.

‖‖ Ex. R. Com. Ox. By the ancient roll of the Augustine priory of Bicester, Oxfordshire, we find, in 1431, the fees to minstrels for particular days playing ran from 8d. to 3s. 4d.; and similar sums appear in the ancient rolls of Winchester College, in the years of 1463 to 1484 Two minstrels from Coventry are mentioned as having been employed at the consecration of John, prior of that convent.

" out the kingdom. The minstrels of *Chester*, who had " by charter several particular privileges, were exempted " in this act *."

In the reign of Henry VII. about 1490, " Pudesday, the piper on bagpipes, received 6s. 8d. from the king for his performance:" fourteenth of same reign, " 5l. were paid to the three stryng minstrels for wages; 15s. were given to a stryng minstrel for one month's wages; and to a stranger taberer, 60s. 8d. †"

By Stanishurst, it appears that the Irish in his time had harpers playing to them at supper, who were often by no means skilled in music; but he mentions that in 1584, a man of the name of *Crusus* was an eminent performer on it, and says, that it may be deduced from the delight he gave his auditors, that the Harp had not hitherto been wanting to musicians, but musicians to the Harp.

Towards the end of the sixteenth century (A. D. 1596) thirty-ninth year of Elizabeth, a statute was passed, by which " minstrels wandering abroad" were punishable in the same manner as " rogues, vagabonds, and sturdy beggars." This act, Dr. Percy (in his admirable Essay on the ancient English Minstrels, prefixed to his Reliques of ancient English Poetry) considers as having put an end to the profession IN ENGLAND.

In the opinion of Mr. Beauford, the Gothic bardic Harp, a large instrument with deep bass tones used in concert and in large assemblies of the people, was introduced among the Britons by the Saxons, and among the Irish by the Saxons and Danes: this opinion, however, is contrary to high authority on subjects connected with the present. *Lluyd*, in his preface to his Archælogia Britannica, thinks, that it does not appear that the Saxons had either *the Harp or letters* ‡ prior to their arrival in Britain about the fifth century.

Having treated of the HARP and its music in general, we are to consider the WELSH and IRISH separately, with their progressive improvements, and the musical connections between their respective countries.

We have seen that it was the opinion of Cæsar, that *druidism originated* in Britain. Wherever it originated, the last place we read of druids in the British dominions, is in Ireland, where they continued in full possession of all their ancient power till the year A. D. 432, when St. Patrick undertook the conversion of the Irish to Christianity §. It is certain, that this religious order was comprehended in the general bardic system, of which instrumental music formed an important part.

WELSH HARP.

[SEE PLATE IV. No. 4.]

A. D. 940, in the reign of king Howel Dda, the bards of Wales were in high estimation and enjoyed great privileges. Y Bardd Teulu, or the musicus aulicus, corresponding with our poet-laureat, received on his appointment, a Harp from the king, and a gold ring from the queen: the former he was on no account whatever to part with.

It appears that their instruments were sometimes, instead of *hyde*, or gut, strung with hair curiously braided. The under graduates were obliged, by the ancient Welsh laws, to take the hair-strung Harp till they took a degree ‖. Their original Harp contained, as Pennant says, nine strings for many centuries, and, like the Irish, it had only a single row. The double row succeeded, and the present triple row perfected the instrument. It is said to have been first noticed in the fifth century in a monody on the Welsh bard, Sion Eos ¶: but we conceive that this requires confirmation. Mersennus, in 1632, delineated the triple Harp, giving it four octaves, and in all seventy-five strings **.

It comprises five octaves and one note, namely, from A in alt to double B in the bass: the three rows contain to-

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* Strutt's Sports.

Shakspeare's fidelity to historical truth gives a value to what he has written, which is not due to many poets: on that account we venture to give the following lines from his Richard III. which he puts into the mouth of that usurper: they at least shew the reputation for a prophetic spirit, which the *Irish bards* had in the mind of the Father of our Drama, perhaps in *that* of Richard:

" When last I was at Exeter,
" The mayor, in courtesy, shewed me the castle,
" And calls it Rougemont; at which I started—
" Because a *bard of Ireland* told me once
" I should not live long after I saw Richmond."

† MS. Rememb. Office.

‡ With respect to *letters*, his idea is sanctioned by Dr. Johnson; who says, in his History of the English Language, " that the Saxons entered England about A. D. 450, and seem to have been a people without learning, and very probably without *an alphabet*." Rob. Vaughan, the antiquarian, says, in a letter to archbishop Usher, that the Irish and Saxon characters were the old British. The learned Rowland remarks, that if the Saxons had brought the use of letters with them from Saxony, or from wheresoever they came, there would have been some remains either of inscriptions or manuscripts in that country, unless they had all come over to a man. In no part of Germany is there such a character as the Saxon to be found. The Irish historians say, that they borrowed it from *them*; and Camden says, that the British Saxons had their letters from the Irish, founded on an expression of *Cæsar*, in his Description of the Druids, *Græcis literis utuntur*; from which it is likely that the Welsh had an alphabet of their own before the arrival of the Saxons. [Bingley's N. Wales.]

In questions of such difficult discussion, we presume not to offer an opinion.

§ Borlase's Antiq. of Cornwall.

‖ Leges Wallicæ, or Cyfrethien, Hy. Dda ac Eraill, collected A. D. 914; translated into Latin by Dr Wotton, and published, London, 1730.

¶ Jones's Rel. Wel. Bards.

** Mersennus, lib. i.

gether ninety-eight strings; the two outer ones are diatonics, and both tuned unisons, to give a body of tone: the middle row constitutes the sharps and flats *.

By musical compositions, which Mr. Jones says (but we know not upon what authority) are extant, as played about the year A. D. 520, it would appear that the Welsh Harp extended from G, the first line in the bass, to D in alt, that is twenty-six diatonic tones; and that there are others, pieces of about the year 1100, which extend from double C, in the bass, to G in alt: according to Mersennus, the *cithara antiqua*, or ancient Harp has, as the Irish, but one row of strings, which consisted of twenty-four chords, from G, the first line in the bass, to G in the fifth space in the treble †.

By the institutes of *prince Griffyd ab Cynan* in the twelfth century, the twenty-four *measures of music* before spoken of were established, and also five principal keys. As they have never been explained, they are here inserted in their own language, in order that the curious may trace a similitude between them and any of the technical phrases applied to the Irish Harp.

‡ *Llymar Pedwar Mesur ar hugain cerdd Dant Ynol rheol vesur oll vall y cyvansaddwyd mewn eisteddvod, &c. (MS.)*

Mac y Mwn Hir 11110000101011110000 1011
Corfiniwr 11001011 · 11001011
Corsgolef 11011001011
Rhiniart 10011 · 10011
Coraldan · 111010010001
Tresi Heli 10001110001011
Wnsach 11110001
Cor dia Tytlach 1011000100111
Cor Vinvaen 1011011,1011011
Corwrgog 1001011011
Carsi 10001011 · 10001011
Brath yn Ysgol 101101001011
Flamgwr Gwran 1011,101100110011
Mac y Mwn Byr 11001111
Calchan 1100111101
Bryt Odidawg 0010 : 0010 : 1101 : 1101
Trwsgyl Mawr 0000111100001011
Tutyr Bach 00110011
Mac y Mynvaen 00) 1100 : 0011001111
Toddyv 01100011
Hatyr 001011 · 001011
Mac y Delgi (0111011
Alban Hyvaidd 1011010001001011
Alvarch 0000, 0000, 1111 . 1111

The Five principal Keys are

G YWAIR, the low key, or key of C.
CRAS GYWAIR, the sharp key, or A.
LLEDDO GYWAIR, the oblique flat key, or F.
GO GYWAIR §, the third above the key note is flat.
BRAGOD GYWAIR, the mixt or minor key.

It is yet to be discovered what was intended by the figures attached to each of the above measures: it has been surmised, that they may have relation to the scale, or length of each metre, the figure 1 standing for concords, and 0 for discords.

Thus far this treatise had been carried, when an idea arose, that these *measures* might possibly be in a different language from the preamble to them, and from the five keys, the latter of which had been accompanied by a translation, though the rest were not; and that *that* language might be *Irish:* a remark made by Mr. Jones, with his accustomed impartiality, strengthened the supposition; "as they have never been explained," says he, "I forbear attempting a translation, from apprehension of mistake, or misleading the reader."

What was before only conjecture, we have now verified. On a manuscript copy being lately presented to an eminent Irish scholar ‖, he found himself incapable of rendering the preamble (which is Welsh), but instantly pronounced the *measures* themselves Irish; and without hesitation, wrote them out in their own character with English meanings; on the other hand, the preamble being offered to a Welsh scholar, it was as speedily translated, being in the language of his country.

The Irish in its own and in British characters are now subjoined, with a translation into English of each of the twenty-four measures.

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* Bingley's Hist. of N. Wales. Others say, that the right hand row should contain the base of thirty-six strings, the left the treble of twenty-six, and the middle the semitones of thirty-five, making in all ninety-seven strings, tuned from double C in the bass to C in alt.

† Mr. Jones mentions that he saw a Harp in Wales upwards of 200 years old, formed with only one row of thirty-three strings, and measuring four feet nine inches high; this exactly answers to the Irish Harp in size and number of strings, differing, probably, in its being strung with gut instead of brass.

The pedal Harp is a modern improvement of the continent by *Simon*, a man who resided about sixty years ago at *Brussels*. It contains thirty-three strings, the natural notes in the diatonic scale; the rest are made by the feet: its compass is from double B flat to F in alt. [Dr. Burney.]

‡ Translation of the preamble from Welsh Archæiology, vol. iii. p. 439.

"These are the twenty-four measures of instrumental music, all according to the rule of metre, as they were composed in a congress before many "doctors of the art, of Welshmen and of Irishmen, skilled in the art in the time of Gruffyd ab Cynan, and these were entered in books by command "at the same time, and were thence transcribed the eleventh day of May, one thousand ——————."

§ Mr. Jones says, that this key is peculiar to the ancient Welsh music.

‖ Theophilus O'Flannigan, Esq. Trin. Coll. Dublin.

The twenty four Measures of Welsh Music.

	Welsh Manuscript	Irish in Roman characters.	Irish in its own characters	Translation of the Irish by Dan. Theoph. O'Flannigan Esq. Trin. Coll.
1	*Mac y mvn hir*	Maghaum in ttir	Maġarm in tir	*For the Count.y plains*
2	*Cor ffininr*	Cor finn fhuar	Cor finnfar	*The cool shade*
3	*Cors goloff*	Cor ccodhlata	Cor ccoḋlaṫa	*Lulling Music*
4	*Rhiniart*	Rinnard	Rinnaiḋ	*High point*
5	*Cor Aldan*	Cor altan	Cor altan	*Little joints Music*
6	*Tresi heli*	Treisi uilenn	Treisi ilenn	*Force of Elbow*
7	*Wnsach*	Iffasach	Iffaſaċ	*Wilderness*
8	*Cordia tytlach*	Cordoteghlach	Cor do teġlaċ	*Household*
9	*Cor Vinvain*	Cor ffineamhain	Cor ffineamain	*Vintage Music*
10	*Cor Wrgog*	Cor fairchog'aidh	Cor fairċoġaiḋ	*Warlike Music*
11	*Carsi*	Corsidh	Corſiḋ	*Pacific Music*
12	*Brath yn ysgol*	Brathanasgol	Braṫa na ſgol	*School Strain*
13	*Fflam gwr Gwrgan*	Flam gur guaigain	flam gur guaigam	*Phantasy Strain*
14	*Mac y mun byrr*	Maghumanmbirr	Maġrman mbir	*Watery plain (Lake) Strain*
15	*Calchan*	Calchan	Calċan	*Calling Strain*
16	*Brut Odilog*	Bruth dhon Druidoig	Bruṫ ḋon druiḋoiġ	*Soft Strain*
17	*Trwsgwl Mawr*	Truaghgholmor	Truaġ ġol mor	*High wailing Strain*
18	*Tudyr Bach*	Tuidhirbhaghac	Tuiḋir baġac	*Tenderly affect.e Strain*
19	*Mac y mwynvaen*	Maghamoinmhin	Maġa moinmin	*Flowery plain Strain*
20	*Toddys*	Taeideach	Taeiḋeaċ	*Flowing tide Strain*
21	*Hatyr*	Hitir	Hitir	*Land strain*
22	*Mac y Delgi*	Macadoilge	Macadoilze	*Plaintive melanch.y Str.*
23	*Yr alhan Hyvaid*	Airathlaniffad	Air alanniffaḋ	*A full repetition*
24	*Alvarch*	Allmharach	Allmaraċ	*Foreign Strain*

Page 22 blank.

We are thus presented with an historical incident nearly of 700 years standing, establishing, by a new species of testimony, the affirmation of ancient Welsh and Scottish annalists: that the instrumental music of Wales was, in king Stephen's time (about A. D. 1135), at least *settled* and *improved*, if not introduced, by a body of Irish bards, called to that country by one of their princes *.

Those Hibernian minstrels, by inserting their twenty-four measures of music in their *own language* in the body of a *Welsh record*, have handed down irresistible evidence of a fact that must exist as long as the general record itself. That this should have been permitted by the Welsh was either an act of courtesy to their teachers, or a consequence of the want of technical terms in their own language.

The institutes at large, as preserved in the Ashmolean Museum, are irrefragable documents of the general facts: they are referred to in the summons of Henry VIII. to an eisteddvod, to be held at Caerwys, Flintshire, 20th July, 1523, expressly for instituting order and good government "among the professors of poetry and music, and "regulating their art and profession according to the "*old statute of* GRUFFYD AB CYNAN, prince of Aberfraw."

IRISH HARP.

MR. BEAUFORD alleges that the Irish bards discovered from practice the true musical figure of the Harp, by altering the right angle to an oblique one, and giving a curvature to the arm; a form which, he says, will, on examination, be found to have been constructed on true harmonic principles, and to bear the strictest mathematical and philosophical scrutiny: the passage at large deserves attention. "The old bards, by making the plane "of their Harps an oblique angled triangle, fell into the "true proportion of their strings, that is, as the diameter "of a circle to its circumference." The late learned and lamented Dr. Young, in his Enquiry into the principal Phenomena of Sounds and Musical Strings, has proved that "the latitude of the pulse of any musical string, the inflecting and tending forces being given, will be in a direct proportion to the length of the string; and the greater space the middle point of such a string vibrates, will be in a direct ratio to the radius of a circle, whose circumference is equal to the latitude of the pulse, whence we may reasonably infer, that if a system of strings be so tended that their respective lengths are to each on the axis of suspension, as the radius of a circle to its circumference, they will be disposed in the best manner possible; and which the old bards, though perhaps unknown to themselves, hit upon †."

According to *Brompton*, in the reign of Henry II. the Irish had two kinds of *Harps*, the one bold and rapid, the other soft and soothing. The small Harp, like that described as Brian Boiromhe's, was strung with single chords, and principally used by ladies and ecclesiastics as an accompaniment to their songs and hymns: *Conarcrith*, or *Ceannaire Croith*, was the great one used in public assemblies of the people ‡. This, during the latter periods, was strung with double chords: the first measured thirty-two inches in height; the present one is about five feet. It has been alleged that the Irish had three species of Harp and the crwth §.

1. The clarseh, or clarseach (the common Harp).
2. Keirnine, or small Harp.
3. Cionar, cruit ‖.

Cream-crutin, creamtine cruit, the crwth, used as a tenor accompaniment to the Harp at feasts, and parent to the violin. [See Plate IV. No. 6.]

Some have thought that the *Celtic crwth* was primarily used by the Irish, and that it gave way to *the Harp* on the establishment of the Danish power over them, but of this we know no evidence.

The *tympanum*, mentioned by Cambrensis as an instrument of Ireland, was a species of drum. [See Plate IV. No. 7.]

We find the Irish so tenacious of the old structure of their instrument at all times, that, with the example of

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* The barbarity ascribed to Edw. I. A. D. 1283, in ordering the Welsh bards to be all hanged by martial law, on the subjugation of their country, appears to have been without foundation. The probability is, that the monarch proceeded no further than to prohibit their prosecuting their profession, in which he was followed by Henry IV. In Sir R. Hoare's translation of Cambrensis Itinerary, this has been discussed by Mr. W. Owen. "From the time of Edward to the end of the reign of Elizabeth, the productions of the bards were so numerous, that Mr. Owen Jones, in forming a collection for that period, has already transcribed between fifty and sixty volumes in quarto, and the work is not yet completed. The edict of Edward seems to have issued to overawe the bards, for it does not appear to have ever been put into execution, otherwise, those who lived at the time, and in the following ages, would have noticed such an instance in some way or other; the fact, however, of the bards assuming fictitious names, under which they issued their literary productions, shews that they were under some apprehension, and which might, probably, have been produced by the said edict or proclamation." A circumstance may be added which, perhaps, escaped the attention of this writer, "a *multitude* of minstrels attended the ceremony of knighting Edward's son;" a proof that the order had not been extinguished by the father. The fiction of the king's cruelty has, however, given us one of the finest poems in our language.

† Beauford's Essay on the Capability of the Irish Harp.

‡ Ibid.

§ Cruit or croith, signifies a trembling motion.

‖ The *crwth* used in Wales was twenty inches and a half long, breadth at bottom nine inches and a half, tapering to eight: its finger board ten inches long: it was more extensive than the violin, and capable of great perfection: its strings were six, the two lower were often struck with the thumb of the left hand, and served as a bass accompanied to the notes sounded with the bow; the name of the instrument was, in course of time, corrupted into *Crowd*, hence *Crowder*, a player upon it, and *Crowdero* in Hudibras. In the outside ornaments of Melrose Abbey in Scotland, supposed to have been built in the reign of Edward II. (others say still earlier, about 1136 (*a*)) there is the figure of a crwth.

(*a*) Barrington.

Wales before them, where it was in the fourteenth century increased to a triple row of strings, and the number raised to ninety-seven; no alteration was even attempted in theirs for an hundred years afterwards. Robert Nugent, a jesuit, who resided some time in this country, then improved it by enclosing an open space between the trunk and upper arm, covering with a lattice work of wood the sound holes on the right side, and placing a double row of chords on each side*. This innovation on the simplicity of our music does not appear to have gained ground, and has since been entirely abandoned.

It is asserted that the Irish had the double row of strings from Wales; *Davydd Benwynn*, one of their bards, having said, about 1589, that his Harp contained twenty-nine strings or more; but it has just been shewn that Nugent introduced it in Ireland a century earlier. Even the single rowed Irish Harp, so long in common use, contains a number of strings equal to those of Benwynn, and thus renders the assertion nugatory in itself.

The most ancient Irish Harp probably now remaining is that which is said to have belonged to Brian Boiromhe, king of Ireland, who was slain in battle with the Danes at Clontarf near Dublin, A. D. 1014. His son, Donogh, having murdered his brother Teige in the year 1023, and being deposed by his nephew, retired to Rome, and carried with him the crown, Harp, and other regalia of his father, which he presented to the pope in order to obtain absolution. Adrian the Fourth, surnamed Breakspear, alleged this circumstance as one of the principal titles to this kingdom in his bull, transferring it to Henry II. These regalia were deposited in the Vatican till the pope sent the Harp to Henry VIII. with the title of Defender of the Faith, but kept the crown, which was of massive gold. Henry gave the Harp to the first earl of Clanrickard, in whose family it remained till the beginning of this century; when it came by a lady of the De Burgh family into that of M'Mahon, of Clenagh, in the county of Clare; after whose death it passed into the possession of commissioner M'Namara, of Limerick. In 1782, it was presented to the right hon. William Conyngham, who deposited it in Trinity College, Dublin, where it still remains.

This Harp had only one row of strings, is thirty-two inches high, and of extraordinary good workmanship. The sound board is of oak, the pillar and comb of red sallow, the extremity of the uppermost bar, or comb, in part is capped with silver, extremely well wrought and chiselled. It contains a large chrystal set in silver, and under it was another stone, now lost. The buttons or ornamental knobs at the sides of the bar are of silver. On the front of the pillar are the *arms* chased in silver of the *O'Brian's* family, the bloody hand supported by lions; on the side of the pillar within two circles are the Irish wolf dogs carved in the woods. The string notes of the sound board are neatly ornamented with escutcheons of brass carved and gilt. The sounding holes have been ornamented, probably of silver, as they have been the object of theft. This Harp has twenty-eight string screws, and the same number of string holes to answer them, consequently there were twenty-eight strings. The bottom which it rests upon is a little broken, and the wood very rotten; the whole bears evidence of an expert artist †.

In Vincentio Galilei's Dissertation on ancient and modern Music, printed at Florence in the year 1581, we have the following interesting information ‡.

"Among the stringed instruments now in use in Italy, the first is the Harp, which is only an ancient cithara, so far altered in form by the artificers of those days as to adapt it to the additional number; and the tension of the strings, containing from the highest to the lowest note, more than three octaves. *This most ancient instrument* was brought to us from *Ireland* (as DANTE says §) where they are excellently made, and in great numbers, the inhabitants of that island having practised on it for *many and many ages:* nay, they even place it in the arms of the kingdom, and paint it on their public buildings, and stamp it on their coin, giving as the reason their being descended from the royal prophet David. The Harps which this people use are

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* According to titular archdeacon Lynch, of Tuam, who wrote under the signature of Gratianus Lucius, p. 37.

† Collect de Rib, Hib. No. 13. Dr. Ledwich has denied that this Harp could have belonged to Brian Boiromhe on account of the arms: armorial bearings, he asserts, were not introduced into this country earlier than the reign of Edward the Confessor.

On a strict examination of the Harp in question, we are inclined to doubt its being of such antiquity as the time of that Irish monarch; we conceive it to be in too sound a state to have been made in that æra, especially considering the nature of the wood, viz. red sally: even the sound board is of this species, and not of oak, which, by general Vallency's description, it should be. The appearance of the latter timber is produced merely by a slip of it clumsily nailed on the back of the sound board to keep it together, the bottom having been worm-eaten. A Harp made by Cormack O'Kelly, of Ballynascreen, in the county of Londonderry, about the year 1700, bears so perfect a resemblance to the Dublin Harp in every respect, among others, in the figures of the wolf dogs engraved on the front pillars of both, that it is not an unfair conjecture, that the age of the supposed Harp of the Irish monarch has been greatly overrated: till we have authority to prove the transmission of the instrument from the pope to Henry VIII., and from the latter to the earl of Clanrickard, we must remain of the opinion we have expressed. If the fact of its having existed 800 years rest solely on *tradition*, that evidence is too weak where internal proof is wanting.

‡ This most curious document we have translated from Vincentio Galilei's Dialogue on ancient and modern Music, folio edition, Florence, A.D. 1581. Part of it may be seen in Jones's W. Bards, under another form. The honour it does to the Irish Harp will account for our giving a new translation, and entering farther into the detail: after long search, it was found in the library of Jesus College, Oxford. In the British Museum we had previously met with the edition of 1602: he was a noble Florentine, and father of the great Galileo (Galilei), and a proficient in music, being an excellent performer on the lute. Assisted by signior Giovanni, Dr. Burney says, he was the first who composed melodies for a single voice, having modulated the pathetic scene of count Ugolino, written by Dante, which he sung himself sweetly to the accompaniment of a viol; he set, in the same style, parts of the Lamentations of Jeremiah. [H. of Music, iv. p. 22.]

§ DANTE lived about A. D. 1309.

considerably larger than ours, and have generally the strings of brass, and a few of steel for the highest notes, as in the *clavichord*. The musicians who perform on it keep the nails of their fingers long, forming them with care in the shape of the quills which strike the strings of the spinnet*. The number of the strings is fifty-four, fifty-six, and even sixty; though we do not find that among the Jews, those of the prophets, cithara or psaltery, exceeded ten. I had a few months since (by the civility of an *Irish* gentleman) an opportunity of seeing one of their Harps, and after having minutely examined the arrangement of its strings, I found it was the same which, with double the number, was introduced into Italy a few years ago; though some people here (against every shadow of reason) pretend *they* have invented it, and endeavour to make the ignorant believe that none but themselves know how to tune and play on it. And they value this art so highly, that they ungratefully refuse to teach any one.

"But to return to the tuning of the Harp, I will, to assist those who wish for information on the subject, give the following instructions: I begin by saying, that the compass of the fifty-eight strings which are stretched on it, comprehend four octaves and one tone, not major and minor as some have imagined, but, as I have said before, in the manner of keyed instruments. To proceed, the lowest string both for B natural and B flat, is double C in the bass; and the highest is D in alt. Wishing now to tune for B flat, the sixteen lowest strings on the left hand are to be distributed according to the common *diatonic scale;* and the *fourteen opposite to them* on the right hand side (leaving aside, however, the unisons of D and A) are to be of the *chromatic* scale, conformable in its nature to the said diatonic. The fifteen ascending strings that follow these are to be tuned to the diatonic scale, according to the manner of the sixteen lowest notes on the left side; the thirteen that follow next above the first sixteen perform the office of the lowest ones on the right side, as may be seen by the example. [See DIAGRAM, Plate IV. No. 11.] When it is desired to play on B natural, the flat B's of each diatonic are to be taken away and put in both the chromatics in the places of the B naturals, and these are to be put in the places of the diatonic, both on the right and left side."

"This method was recommended by its inventor for the convenience and facility which it gives to the fingers of both hands, particularly in performing their diminutions and extensions. We find among the above-mentioned strings, five times C, 5 D, 4 E, 4 F, 4 G, 4 A, 4 B flat, 4 B natural, four unisons of D, and four of A, four diesis of C, four diesis of F, four diesis of G, and four flats of E, which make in all fifty-eight strings. There are besides wanting for the perfections of the various harmonies, the four diesis of D, the four flats of A, for which, in those airs that require them, we make use of their unisons among the chromatic strings, which unisons greatly increase the facility of the diminutions, as clearly appears in practice, a facility that is chiefly produced by the distribution already explained.

"The Harp is so like the *epigonium* and *simicon*, that we may reasonably assert that it is one of them. Nor do I think that those who affirm that the strings were stretched in the same manner and proportion on them as on it were far wrong. Now these instruments were not introduced till after people had begun to play *in concert*, and this method of placing the strings is more ancient. If any doubt should arise in your mind whether the Harp may be tuned like the lute, or like keyed instruments, the recollection of what I have said on that subject will, undoubtedly, remove it. I will not pass over in silence the fault some have attempted to find with the lute, when, without any reason, they say that a keyed instrument is more perfect (in its harmonics) than other kind, and consequently than the lute. How far this is from the truth may be clearly understood from what has been said in relation to the tuning of the intervals to the invention and origin of modern instruments: I say, that *from the Harp*, considering its resemblance in name, in form, and in the numbers, disposition, and materials of its strings (though the professors of this instrument in Italy *say* that *they* have invented it), the *harpsichord* probably had its rise, an instrument from which were formed almost all the other keyed instruments †.

"But before any of these is the *organ*. This instrument was first used in Greece, and from thence passed by Hungary to the Bavarians in Germany: I say this from having seen one in the cathedral church of Monaca, the principal city of the province, with pipes of boxwood all in one piece, as high and wide as the generality of our metal ones. This is the most ancient of its kind and of this size to be found, not only in all Germany, but, perhaps, in any part of the world. Among the proofs of the antiquity of this noble instrument is an elegant epigram by Julian the apostate, nephew of Constantine, emperor, or rather *tyrant* of Constantinople, who reigned A. D. 363, and who, in his epigram, carefully describes the organ as something new and wonderful. Nor is there any difference between it and ours, except in the materials of which the pipes are made, and, consequently, the quality of the tone; for these were of brass, says he, and gave a very acute sound. I strongly believe, from the many hints I meet with, that the organ mentioned by DANTE was not exactly similar to that now in use, but differed from it in many things, as in the number and size of the pipes, the distance of the extremes, the copiousness of the register, and several other particulars which, for brevity, I forbear relating. As to the organ, then, which *Suetonius Tranquillus* records in his Life of *Nero;* that mentioned by *Vitruvius*, in treating on hydraulic music; and that of which *Josephus*, in the Antiquities of the Jews, speaks, when treating of David; I do not know that, except in the name, it has any similarity to ours; and although this kind of organ is very frequently met with in ancient writers, speaking of musi-

* The harpers of Ireland continue to trim their nails at this day in the manner described by Galilei.

† Kircher held the same opinion.

cal instruments, it arises from their having, by this word, understood any one of those instruments indifferently; for its meaning signifies *instrument*, and *to ascend on high*, which is the nature of every voice and sound. This name remained at last attached to that instrument which possesses, in the greatest degree, the power of producing the effect that its name signifies.

"I have said that among KEYED instruments the *organ* was the first discovered; the strings of the rest, which are of *brass or steel*, being of modern invention, of which there is not any record among the ancient Greeks or Latins. And when I said that *the Irish* had them *in their Harps*, I did not mean that they used them before they were discovered by their inventor; before that they made use of strings of gut. I now, however, come to speak of those wind instruments, to the sound of which, not only were tragedies, comedies, and satires recited, as I have said before, but the ancients practised every species of dancing, of which there were many kinds."

We are now to advert to the beautiful instrument that forms the frontispiece of this volume.

The remaining fragments of this Harp consist of the most important parts, the harmonic curve, or pin-board, and the fore arm; the sound-board alone being lost. It has long been in the family of Noah Dalway, Esq. of Bellahill, near Carrickfergus, and appears, by notices engraved on it, to have been made for the house of FITZGERALD, viz. for John M'Edmond Fitzgerald, of Cluain*, whose arms are handsomely chased on the front of the fore-pillar, surmounted by the arms of England. Every part of the remaining fragments is covered with inscriptions in Latin and in the Irish character; the former containing mottos, and the name of the maker [Donatus Felius Thadei]; the latter the year it was made in, A. D. 1621, and the servants names of the household, &c. According to an old custom, the instrument is supposed to be animated; and, among other matters, informs us of the names of two harpers who had produced the finest music on it; these were, it seems, Giolla Patrick M'Credan and Diarmad M'Credan †.

By the pins which remain almost entire, it is found to have contained in the row forty-five strings, besides seven in the centre, probably for unisons to others, making in all fifty-two, and exceeding the common Irish Harp by twenty-two strings. In consequence of the sound-board being lost, different attempts to ascertain its scale have been unsuccessful. It contained twenty-four strings more than the noted Harp, called Brian Boiromhe's, and, in point of workmanship, is beyond comparison superior to it, both for the elegance of its crowded ornaments, and for the general execution of those parts on which the correctness of a musical instrument depends. The opposite side is equally beautiful with that of which the delineation is given; the fore-pillar appears to be of sallow, the harmonic curve of yew.

The instrument, in truth, deserves the epithet claimed, by the inscription, on itself—"*Ego sum Regina Citharum.*"

MEASUREMENT.

(Accurately ascertained by the conformation of the remaining parts.)

	Feet.	Ins.
Bottom of sound-board to extremity of harmonic curve, where it joins the fore-pillar . .	3	10
Length of sound-board in the clear . . .	2	10
Distance from sound-board to fore-pillar at greatest width	1	3
Longest string	3	4
Shortest	0	2½

INSCRIPTIONS

in the Irish language; many more having probably been contained on the sound-board ‡.

"Giolla fphattruig mban cridain do ba fearr ceoil
"oirrfidi dhamh I da fhaighin, ni bufear is ēdo bheag
"agus diarmaid mhaca cridain, maille reis diasdo Tsal-
"lainebh glana do bhi agamsa do mealmhaen.

"Is iad so dobfheidhin anaigh, agseain mhic eamaind
"gearailt, agcluain, antan do ronadh misi ·|· is e do bo
"sdinbhardhan, Seumus Mhic Muiris, agus Seumus ruise,
"ba maras galtighe, agus muiris Mhic Tumais, agus
"muiris Mhic Eamhain, ba Giemanaigh dheisgcreideacha
"iad so uile, do Philip Mhic Taidhg ba Tailiur aṅ, Don-
"achadh Mhic Taidhg na sar do ron.

"Breanach, do ba fadhmandach, agus diarmaid mhic
"Seain buitileir fiona, agus seain rudhan buitileir na
"beorach, agus Pilip Mhic Domhnall cocaire, an. aṅo.
"do. 1621.

"Taidhg o ruairc ba seomradoir aṅ
"agus gach ean ndiabh so do ndearna dia grasa orta
"soinuile."

---

* By Cluain, Cloyne is supposed to be understood: a boar is the crest, which is that of one branch of the family.

† In the enumeration of the servants of Fitzgerald, we find James M'Morris, *steward*, James Ross, *marshal of the household*, Morris M'Thomas and Morris M'Edmond, *running footmen*, Philip M'Teague, *taylor*, Donachadh M'Teague, *distributor of provisions*, Brennach, *superintendant*, Diarmad M'Sean, *wine butler*, John Ryan, *beer butler*, Philip M'Donnel, *cook*, and Teague O'Ruairk, *chamberlain*.

About ten or eleven years ago a curious Harp was found in the county of Limerick, on the estate of Sir Richard Harte, by whom it was given to the late Dr. O'Halloran. On the death of that gentleman it was thrown into a lumber room, and thence removed by a cook, who consigned it to the flames; its exact figure we have not been able to obtain; several gentlemen who saw it, declare that it totally differed in construction from the instrument now known in Ireland; that it was smaller in size, and still retained three metal strings, with pins for several others. It was raised by labourers at the depth of twelve *spits*, or *spadings*, under the earth in Coolness Moss, near Newcastle, between Limerick and Killarney. It seems extraordinary that any vestige of metal strings, or pins, should have remained notwithstanding the qualities attributed to Moss water.

‡ We have taken the liberty to add the sound-board which appears in the engraving, in order to perfect the figure of the instrument.

A flow of materials having led beyond the intended limits of this treatise, the remainder must be reserved for the suceeding volume *. We shall now conclude with the following general observations.

In the course of our enquiry, indications have repeatedly occurred in the works of disinterested annalists that the HIGHLAND SCOTS and *ancient* BRITONS, at least, are indebted to Ireland for their excellence in the musical art. On such testimonies we may rely, since these authors were natives of the countries whose obligations they confess.

In higher matters, Ireland may claim the respect of enlightened times, by having fed the glimmering lamp of religion and science in the deepest gloom of Gothic darkness. When Europe had sunk apparently to rise no more; when the potentate ‡ and the pontiff were alike incapable of subscribing their names to their own edicts and bulls; where the northern swarms were blighting the germs of knowledge throughout the world; the "land of saints" was one of the few forlorn hopes among the nations; it afforded an asylum to the pious of every quarter. "The English and Gaulish," says venerable BEDE, "made Ireland, as it were, both the university and monastery for studying of learning and divine contemplation;" as the life of GILDAS and other testimonies discover.

To such sanctuaries we owe the revival of letters, and the innumerable blessings which followed in their train. Doctor Johnson's fine remark on the little island of IONA, applies with great force to this country:—"Far from me, and my friends, be such frigid philosophy, as may enable us to walk unmoved over any ground that has been consecrated by wisdom, learning, or virtue. Little is that man to be envied whose patriotism would not gain force upon the plains of Marathon, or whose piety would not grow warmer among the ruins of IONA."

"The tale of Troy divine" was sung by the earliest and greatest of poets, and has been repeated in every succeeding age; while IRELAND has had "few so poor to do her reverence" *within her emerald isle*. Transient hints of her former situation she is obliged to collect from the mouldering histories of other states. Her early annals are confounded with fable; but the transactions of her middle ages are well deserving of a more eminent historian than they have yet found. For, to apply the elegant prose of MILTON, "By this time, like one who had set out on his way by night and travelled through a region of smooth or idle dreams, our history now arrives on the confines where daylight and truth meet us with a clear dawn, representing to our view, though at a far distance, true colours and shapes §."

It is a debt which we owe to our country and to truth, to search the records of other days, and to oppose the

---

* The accurate and elegant drawings from which the engraving of the frontispiece and the other plates in this volume have been taken, were made by John M'Cracken, Esq. of Belfast, and presented by him to the Editor of this work.

Plate IV. No. 1. is a portrait of Mr. Arthur O'Neill, the most celebrated Irish harper now living, not more distinguished for his musical skill than for his general knowledge of Irish history.

Plate IV. No. 5. is a representation of one of four brass trumpets, found twelve years ago eleven feet under the surface of a moss on the borders of a small lake, called Loughnashade, on the lands of Mr. Pooler, near Armagh. They were briefly noticed in the Transactions of the Royal Irish Academy, Dec. 21, 1800, and are now more particularly described. The author of this work saw one of them; it is made of brass, and nearly of semicircular form; from the extremity of the small to the wide end, it measures four feet, circumference of the sweep six, diameter of small end one inch, of large end three inches three-quarters; and the brass is so thin, that the trumpet weighs only two pounds three-quarters. It seems to have been made before the use of solder, as its edges are united by a slip of brass that extends up inside of the instrument, to which it is fastened by a great number of minute rivets less than a quarter of an inch asunder, and which renders it as perfectly air-tight as though it were soldered.

It has been erroneously alleged that the trumpets were gilt, but, on examination, it was found that the colour mistaken for gilding, is in the substance of the metal itself, which assumes a golden appearance, but, on being scraped, smells like brass. The trumpet must have had some support, as it could not, on account of its length, be managed otherwise. In *Monfaucon's* Antiquities there is a drawing of one of the same form, with a chain which runs across the arch, the use of which was probably to support it against the breast of the trumpeter, so as the small end could be brought round to the mouth.

One of the four trumpets was stolen and cut up for old metal; another was given to general Alexander Campbell and sent to Scotland; the third is in possession of Mr. Pooler, in whose grounds they were dug up; and the fourth is become the property of a gentleman in the neighbourhood of Armagh. No mouth pieces were found with them.

Round the base of a hill which immediately rises from the above-mentioned lake are the remains of a rude ditch, nearly an English mile in circumference, apparently intended for a military entrenchment; and on the summit of the hill is a circular mound of earth, called Navan fort. From that circumstance, it may be conjectured that the trumpets were of Danish construction, perhaps in the ninth century, in the time of the war waged by the Danes against Neill Calné, monarch of Ireland, and Murchad, prince of Aileagh, or Ely (*a*). There is a tradition in the country, that a battle was fought near the place, and that a king of Ulster had a palace in the neighbourhood, which some will suppose to have been that of *Eamania*.

Large brass trumpets have been before found in other parts of the kingdom. Among the papers of Mr. Lluyd, the antiquarian, found in 1706, there is a drawing of a brazen trumpet, raised at *Bellinure* in the county of Antrim, which that gentleman saw when in Ireland, about 1686: it was one of the three found there, each of which was two feet long, of a curved shape.

‡ Even Charlemagne, in the eighth century, could not write his own name, and did not attend to literature till he was forty years of age.

§ A resemblance may be traced between the *prose* passage of the poet and his *Paradise Lost*.

"Now at last, the sacred influence
"Of light appears; and from the walls of heaven,
"Shoots far into the bosom of dim night
"A glimmering dawn."

(*a*) According to Sampson's statistical account of the county of Londonderry, ruins of that prince's castle are still visible between the city of Londonderry and Faughan.

ravages of time. The veneration in which we have seen the MUSIC OF IRELAND held by our precursors, and the respect it has found for "many and many centuries" * from foreign nations, should excite corresponding feelings in the present age. Shall we suffer it to perish in our hands, perhaps in the last age in which a ray of light can be reflected on the subject?" In paying it regard, we are not merely indulging national pride, we are tracing the progress of the human mind, and restoring a page in the history of man.

The lines with which this treatise closes are extracted from a poem on the GIANTS CAUSEWAY. The passage contains reflections excited in the mind of a poet by the contemplation of scenes that were once the favourite haunts of the bards †.

"Mute! mute the Harp! and lost the magic art
Which roused to rapture each Milesian heart!
In cold and rust the lifeless strings decay,
And all their soul of song has died away:
Fallen is the bard, his glory prostrate lies,
Crush'd in the wreck of years no more to rise.
Oft on these shores they bade the youth advance
With measured footstep to the martial dance;
Or with a solemn, slow, majestic tread,
The holy circuit of the round-tower led:
Or when the hills with sacred splendour bright
Hail'd every star, and bless'd the God of light,
In loftier tone their hallow'd numbers flow'd,
And poured to Heaven the spirit-breathing ode.
Love, pity, rapture, all the world of soul
Dwelt in their touch, and owned their bland controul.
Then first in glory as in worth they moved,
By nations honoured, and by monarchs loved.
E'en kings themselves have mixed the bards among,
Swept the bold Harp, and claimed renown in song."

---

* Vincentio Galilei.

† The work from which these lines are taken is preparing for the press by the Rev. Mr. Drummond, of Mount Collyer near Belfast, author of "*Trafalgar*," and of a translation of the first book of LUCRETIUS.

P. S. As this treatise pretends not to the correctness of a regular work, and is intended for popular use, the writer has ventured to intersperse incidents, curious in themselves, though not immediately connected with the general subject. In the free use which he has made of authorities, ancient and modern, instead of presuming to remodel their forms, he has generally preferred giving the passages in the language of their authors.

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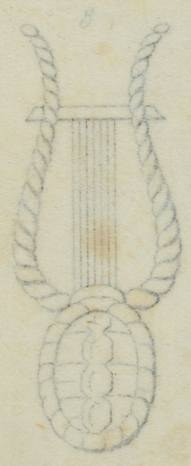

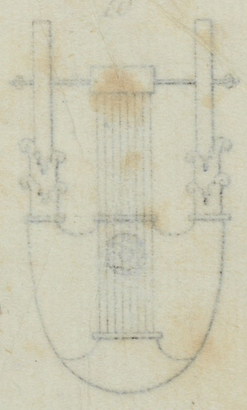

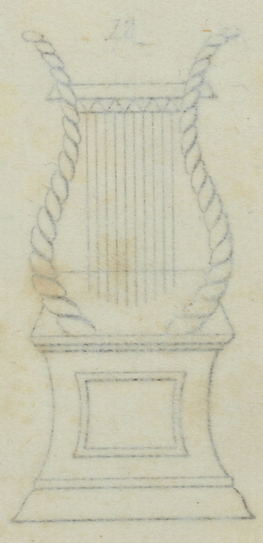

London, Published by Wm. Hyde & Co. & by R. Bartley.

ravages of time. The [illegible] in which we have seen the music of Ireland held by our precursors, and the respect it has found for "many and many notorious" * from foreign nations, should excite corresponding feelings in the present age. Shall we suffer it to perish in our hands, perhaps in the last age in which a ray of light can be reflected on the subject? In paying it regard, we are not merely indulging national pride, we are tracing the progress of the human mind, and restoring a page to the history of man.

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The End of the first Part.

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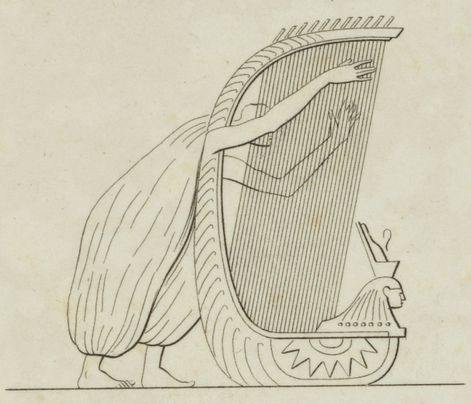

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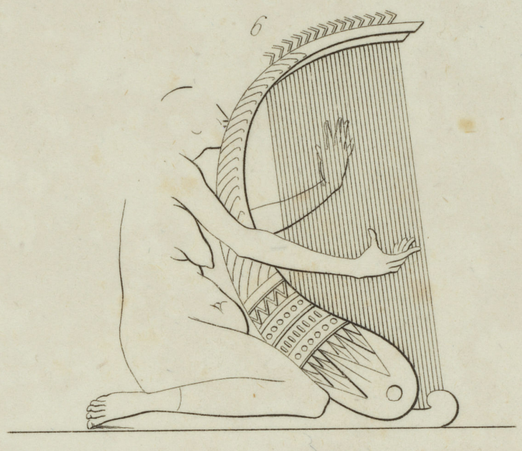

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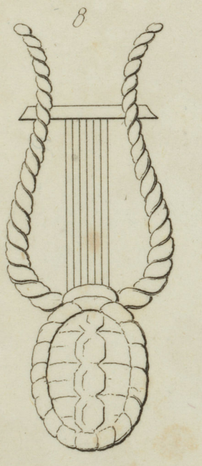

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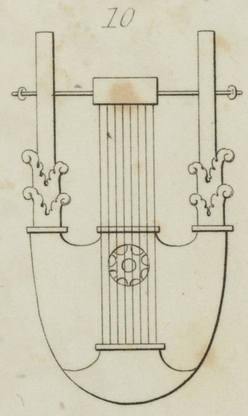

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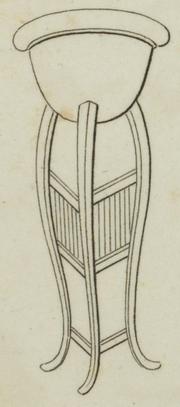

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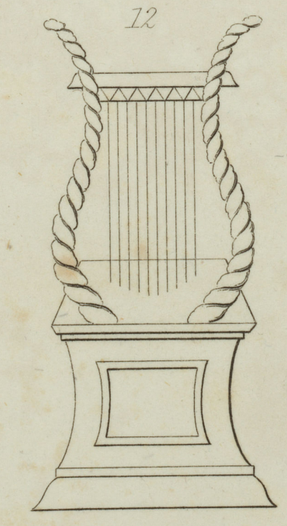

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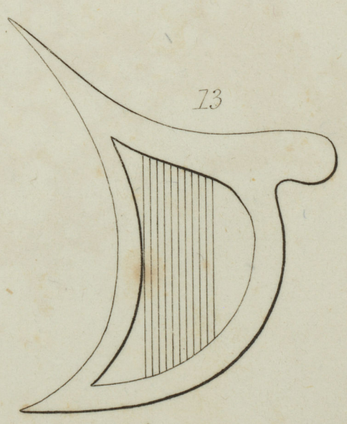

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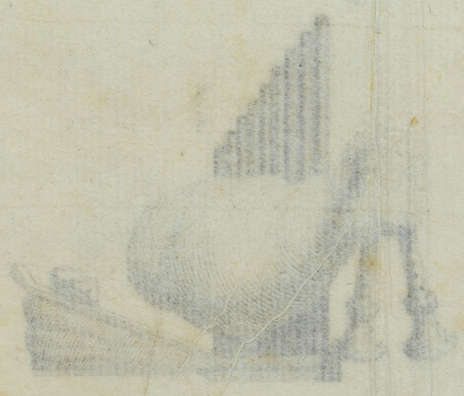

II

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PLATE IV.

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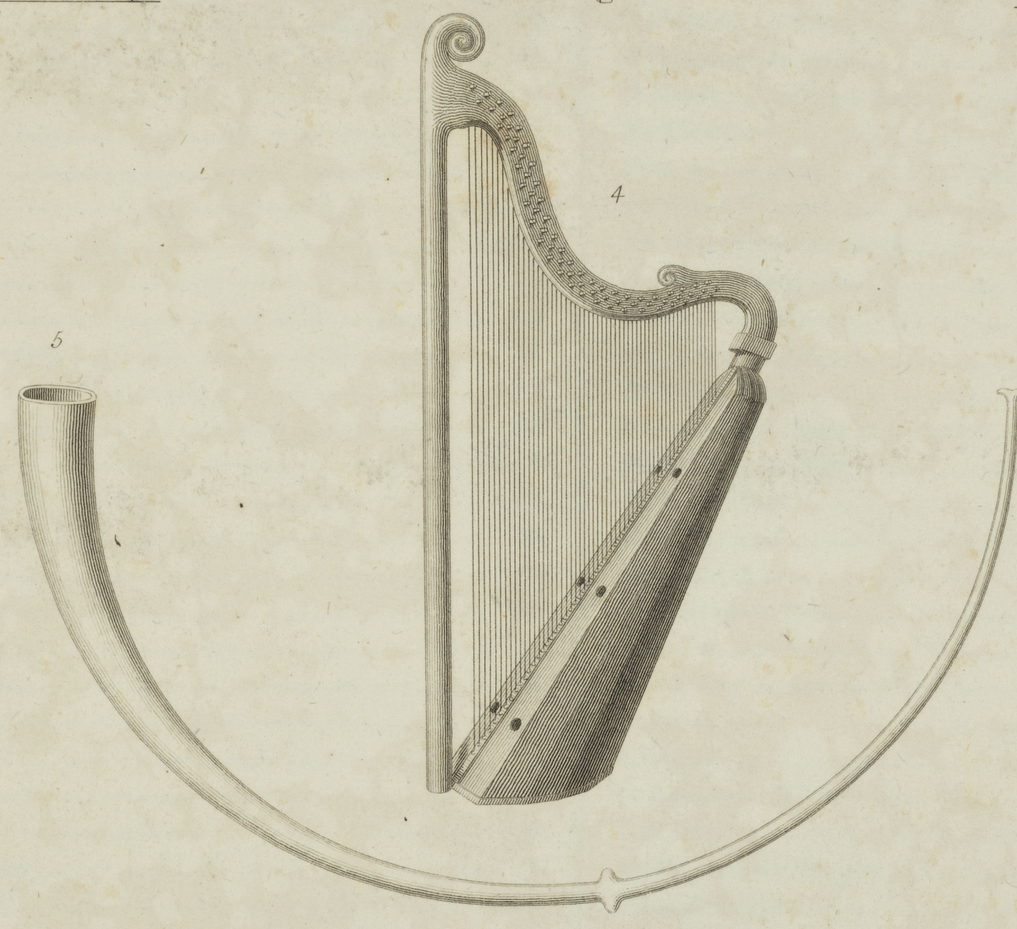

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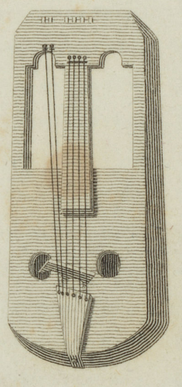

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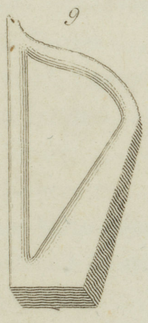

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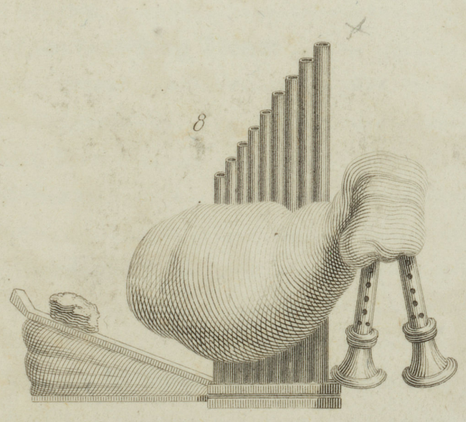

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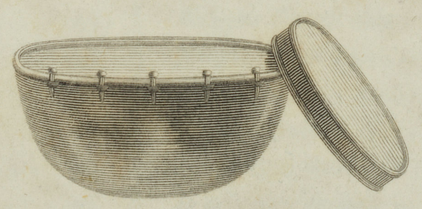

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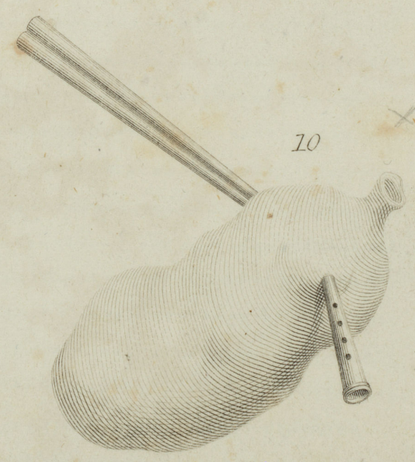

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Parte destra		Parte Sinistra
D.dd.1		
C.cc.2		3.X.C cc.
B.bb.4		5.hh.h.
A.aa.6		7.A a a.
G.g.8		9.X.G g.
E.f.10		11.X.F f.
E.e.12		13.b.e.
D.d.14		15.D.d.
C.c 16		17.X.C c.
B.b.18		19.hh.
A.a.20		21.A a.
g. 22		23.X g.
f. 24		25.X f.
E. 26		27.b e.
d. 28		29.d.
X.c. 30		31.c.
h. 32		33.b.
a. 34		35.a.
X.G. 36		37.G.
X.F. 38		39.F.
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X.C. 44		45.C.
h. 46		47.B.
A. 48		49.A.
X.T. 50		51.T.
X F F. 52		53.F F.
b E E 54		55.E E.
D D. 56		57.D D.
		58.C C.

Temperamento dell'Harpa
Acuto
Grave

J. Lee sc.

London, Published Nov.r 1809 by E. Bunting.

VOL. I.

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IRISH NAMES OF THE AIRS.

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N. B. The Songs distinguished by an asterism (*), are versified *solely for this work* from literal translations of the original Irish, by the several persons whose names are affixed to them.

S OF THE AIRS.

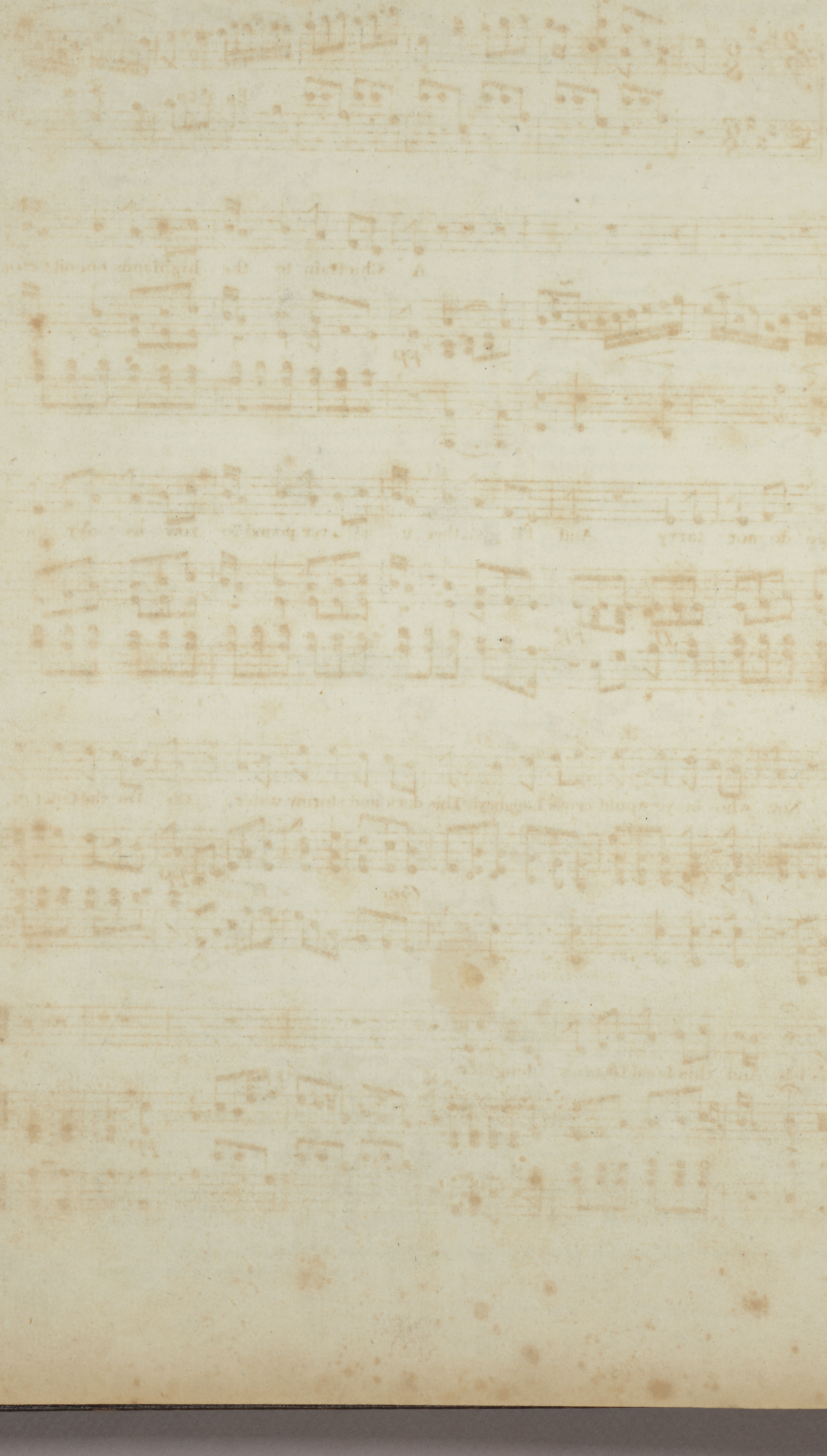
reithamhain .....

Bards] .....

Y.

THE AUTHORS.

ations of the original Irish, by the



Eilize Geal cirn.

EILIGHE GHEALL CHIUN. ——THE CHARMING FAIR EILY.

ALLEGRETTO

A Chieftain to the highlands bound Cries boatman do not tarry And I'll give thee a sil_ver pound To row us o'er the ferry Now who be ye would cross Loughgyle This dark and stormy water Oh I'm the Chief of Ul_va's Isle And this Lord ULLIN's daughter

pp ff pp f Cres. ff pp f dim pp

2 SECOND VERSE

And fast be_fore her fa_ther's men Three days we've fled to_ge_ther For

should he find us in the glen My blood would stain the heather His horsemen hard be_

ff

_hind us ride Should they our steps dis_co_ver Then who will cheer my

dim.

bonny bride When they have slain her Lo_ver

f dim. pp

THIRD VERSE

Out spoke the hardy highland wight I'll go my Chief Im ready It is not for your silver bright But

ff p

for your winsome Lady And by myword the bonny bird In danger shall not tarry So

Cres. ff

though the waves are ra_ging white I'll row you o'er the fer_ry

pp dim.

A CHIEFTAIN TO THE HIGHLANDS BOUND.

BY THO. CAMPBELL, ESQ.

Air—"The charming fair Eily."

A CHIEFTAIN to the Highlands bound,
Cries, "Boatman, do not tarry!
"And I'll give thee a silver pound,
"To row us o'er the ferry."
"Now who be ye would cross Lochgyle,
"This dark and stormy water?"
"Oh! I'm the chief of Ulva's isle,
"And this Lord Ullin's daughter.

"And fast before her father's men
"Three days we've fled together,
"For should he find us in the Glen,
"My blood would stain the heather;
"His horsemen hard behind us ride,
"Should they our steps discover,
"Then who will cheer my bonny bride,
"When they have slain her lover?"

Outspoke the hardy highland wight;
"I'll go, my chief, I'm ready,
"It is not for your silver bright
"But for your winsome lady,
"And by my word the bonny bird
"In danger shall not tarry,
"So, though the waves are raging white,
"I'll row you o'er the ferry."

By this the storm grew loud apace,
The water-wraith was shrieking,
And in the scowl of Heav'n each face
Grew dark as they were speaking:
But still as wilder blew the wind,
And as the night grew drearer,
Adown the Glen rode armed men,
Their trampling sounded nearer.

"Oh, haste thee, haste!" the lady cries,
"Though tempests round us gather,
"I'll meet the raging of the skies,
"But not an angry father!"
The boat has left a stormy land,
A stormy sea before her,
When, Oh! too strong for human hand,
The tempest gather'd o'er her.

And still they row'd amidst the roar
Of waters fast prevailing,
Lord Ullin reach'd that fatal shore,
His wrath was chang'd to wailing.
For sore dismay'd, through storm and shade
His child he did discover,
One lovely hand she stretch'd for aid,
And one was round her lover.

"Come back, come back!" he cried in grief,
"Across this raging water,
"And I'll forgive your highland chief,
"My daughter! Oh, my daughter!"
'Twas vain the loud waves lash'd the shore,
Return or aid preventing,
The waters wild went o'er his child,
And he was left lamenting.

ADIEU! MY NATIVE WILDS, ADIEU!

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY MISS BALFOUR.

Adieu! my native wilds, adieu!
In Spring's green robe array'd,
Where days of bliss like moments flew
Beneath the woodland shade.
Now banish'd from sweet Erin's shore,
O'er trackless seas forlorn I go,
In distant climates to deplore
My Ulican dubh, Oh!

Our flame from every eye to hide
With anxious care we strove,
For stately was her father's pride,
And I had nought but love.
Oh! woe is me in evil hour
That secret love he came to know,
And I must fly to shun his power,
My Ulican dubh, Oh!

Oh! how shall I resolve to part
Our well known tree beneath!
Oh! how controul my bursting heart,
A last farewell to breathe!
And oft, though far remote we dwell,
And boundless floods between us flow,
I'll muse upon our last farewell,
My Ulican dubh, Oh!

ULICAN DUBH OH. ——THE SONG OF SORROW.

ANDANTINO

p

A - dieu my native wilds adieu In spring's green robe ar - ray'd Where days of bliss like moments flew Be - neath the woodland shade Now

pp

banish'd from sweet E - rin's shore O'er trackless seas for - lorn I go In distant climates to deplore my U - - li - can du Oh!

hr

Im bo 7 ſamha bo.

IM BO AGAS SAMHA BO. —— BURN'S MARCH.

MAESTOSO

ff *pp*

ff *pp*

ff

pp

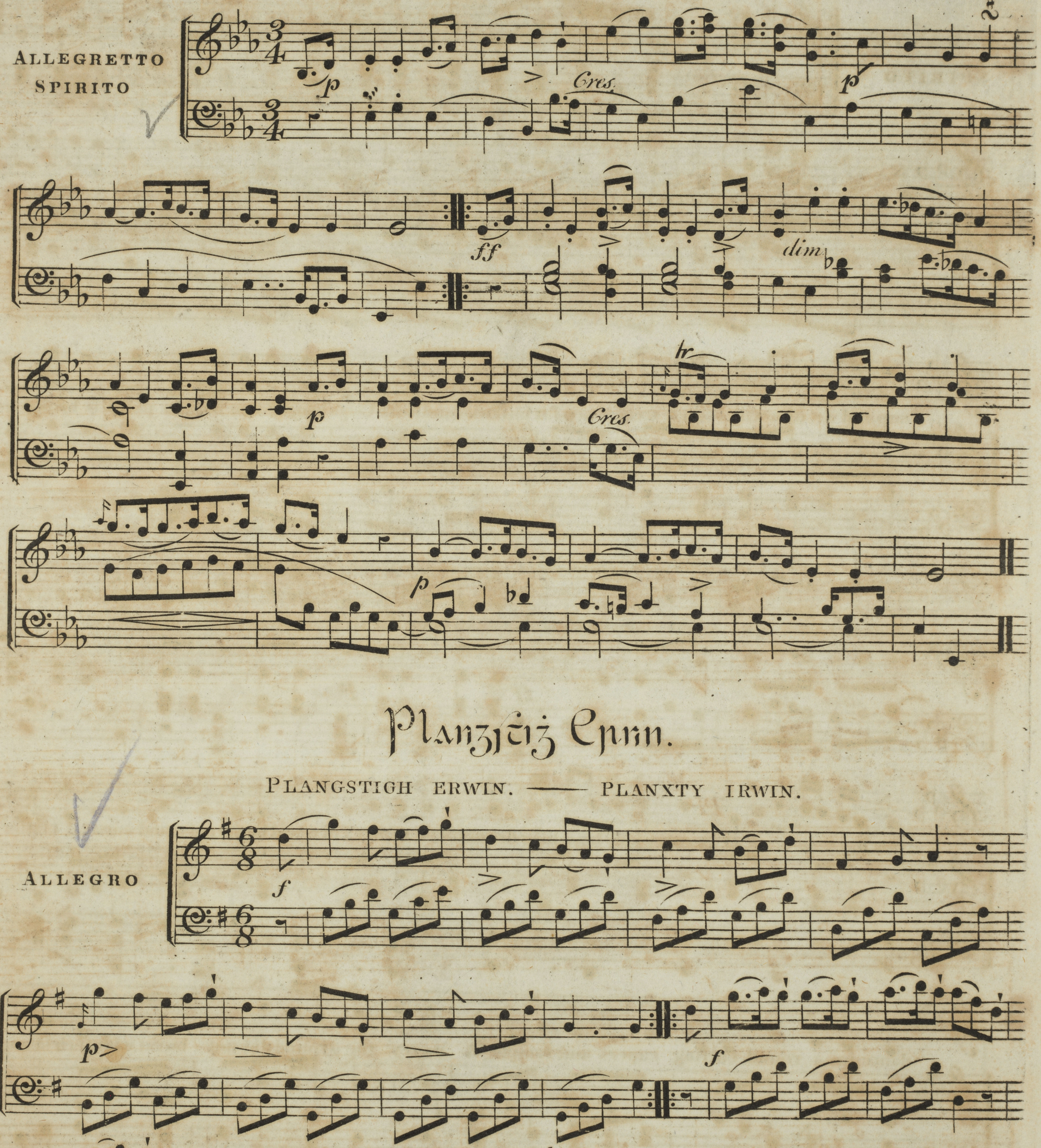
f *p*

pp *ppp* rall do

Slainte bheag huilet.

SLAINTE BREAG HUILET. —— HULET'S HEALTH.

ALLEGRETTO SPIRITO



Planzstiz Erwin.

PLANGSTIGH ERWIN. —— PLANXTY IRWIN.

ALLEGRO

Pleid naca na Ruaicac.

PLEIDH RACA NA RUARCACH. —— O' ROURKE'S FEAST.

ANDANTE SPIRITO

for

O Rourke's noble feast will ne'er be for-got By those who were there or those who were not His revels to keep we

sup and we dine On seven score sheep fat bullocks and swine Usquebaugh to our feast in pails is brought up a

hundred at least and a madder our cup Come Harper strike up but first by your favor Boy give us a cup Ah!

this has some savor O Rourke's jolly boys ne'er dream't of the matter 'Till rous'd by the noise and musical clatter They

dance in a round cutting capers and ramping A mercy the ground did not burst with their stamping

O'ROURKE'S NOBLE FARE WILL NE'ER BE FORGOT.

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY DEAN SWIFT.

O'Rourke's noble fare will ne'er be forgot
By those who were there, or those who were not;
His revels to keep, we sup and we dine
On seven score sheep, fat bullocks, and swine;
Usquebagh to our feast in pails is brought up,
A hundred at least, and a madder our cup.

Come, harper, strike up! but first, by your favour,
Boy, give us a cup!—Ah, this has some savour!
O'Rourke's jolly boys ne'er dreamt of the matter,
Till rous'd by the noise and musical clatter;
They dance in a round, cutting capers and ramping,
A mercy the ground did not burst with their stamping.

Bring straw for our bed, shake it down to the feet,
Then over us spread the winnowing sheet;
To shew I don't flinch, fill the bowl up again,
Then give us a pinch of your sneeshin a yean.
Good Lord, what a sight! after all their good cheer
For people to fight in the midst of their beer!

You churl, I maintain, my father built Lusk,
The castle of Slane, and Carrick Drumrusk.
The Earl of Kildare, and Moynalta his brother,
As great as they are, I was nurs'd by their mother:
Ask that of old madam, she'll tell you who's who
As far up as Adam, she knows it is true.

CHARMED BY THE LUSTRE OF THINE EYES.

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY MISS BALFOUR.

CHARMED by the lustre of thine eyes,
For thee each fair enamour'd sighs,
And drooping at the festive board,
My heart still owns thee for its lord.

That heart confided in thy smiles
Love smit, yet taught not lover's wiles,
And hail'd thee in life's morning hour,
Its early star, its opening flower.

The Blossom of the Raspberry 1st Vol.

Ozanaige Oig.

OGANAIGHE OIG.——THE CAPTIVATING YOUTH.

LARGHETTO

Charm'd by the lustre of thine eyes, For thee each Fair en-
-a-mour'd sighs And drooping at the fes-tive board My heart still owns thee
for its Lord

SECOND VERSE

That heart con-fi-ded in thy smiles Love-smit yet taught not Lovers wiles And
hail'd thee in Life's morn-ing hour Its ear-ly star its opening flow'r

Geapan Bnide

GEARAN BUIDHE. — YELLOW HORSE.

A Ghiollaḋ na Sgriobe.

A GHIOLLADH NA SGRIOBE. — THE DISSIPATED YOUTH.

lonz a ċuaż a muża.

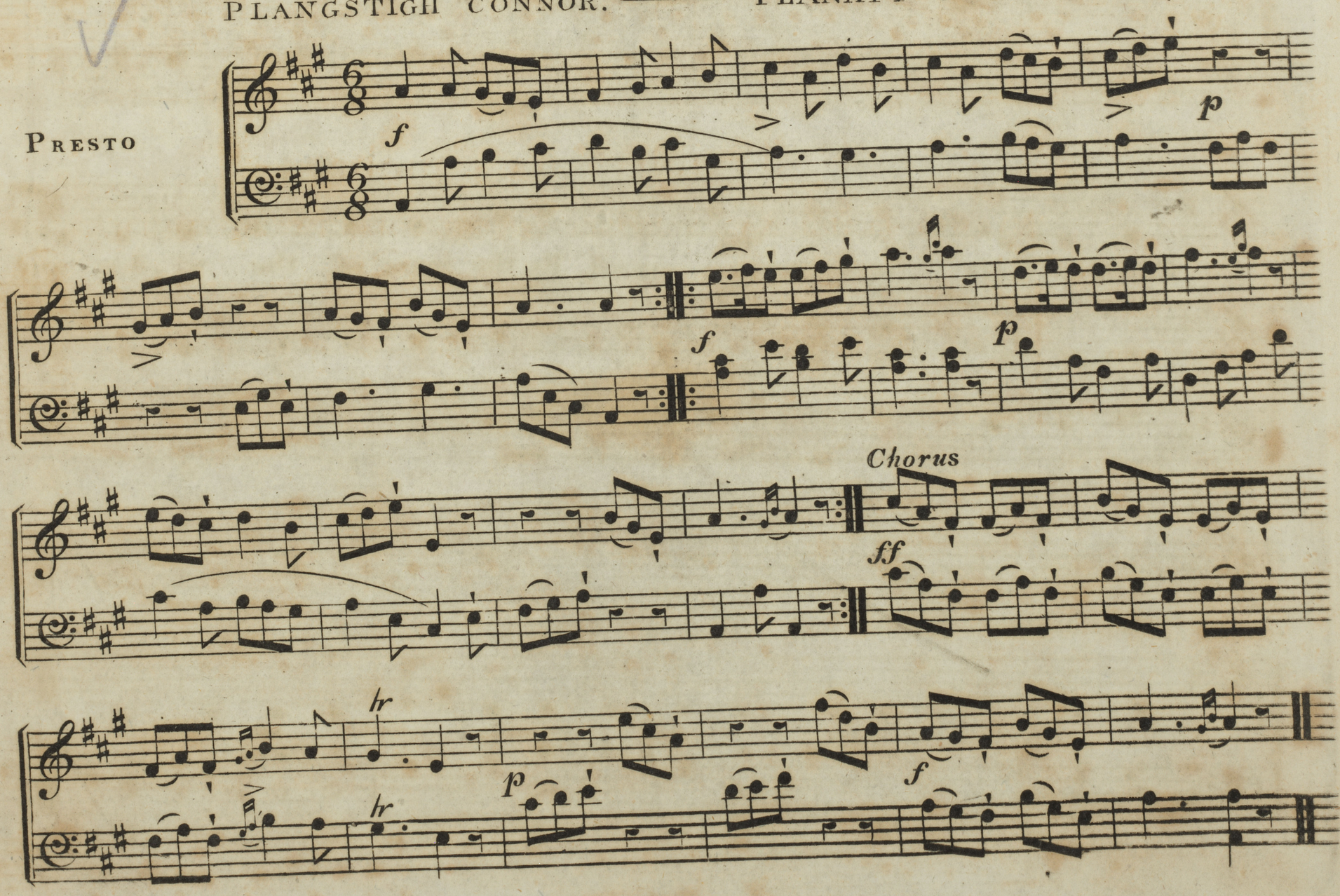
LONG A CHUAGH A MUGHA. —THE SHIP THAT WAS LOST.

Plaintive

Plangstiż Connor.

PLANGSTIGH CONNOR. —— PLANXTY CONNOR.

Presto



Cumia Mac Parlain.

CUMHA MHAC PARLAIN.—— MAC FARLANE'S LAMENTATION.

LARGHETTO

Full high in Kil - bride is the grass seen to wave That

shadows Oh! ge - ne - rous LAUGHLIN thy grave And oft gal - lant

Chief is its verdure re - - new'd By the tears of the wi - dow and

orphan be - dew'd.

FULL HIGH IN KILBRIDE IS THE GRASS SEEN TO WAVE.

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY MISS BALFOUR.

FULL high in Kilbride is the grass seen to wave,
That shadows, oh, generous *Laughlin!* thy grave;
And oft, gallant chief! is its verdure renew'd,
By the tears of the widow and orphan bedew'd.

Where Boyne's silver tide sweetly murmuring flows,
The rich yellow harvest luxuriantly grows;
But never again shall the stranger repair
The fruits it shall yield in thy mansion to share.

The tones of the harp in that mansion have ceas'd,
No more it resounds with the mirth of the feast,
But each gentle bosom for thee breathes a sigh,
And tears of affection obscure each bright eye.

No trophies of victory point to thy tomb,
No laurels are planted around it to bloom,
But long shall thy memory be dear to each breast,
While thy spirit on high is enthron'd with the blest.

TOO LATE I STAID: FORGIVE THE CRIME.

WRITTEN

BY THE HON. W. R. SPENCER.

Air—"*The slender coat.*"

Too late I staid: forgive the crime;
Unheeded flew the hours;
For noiseless falls the foot of time
That only treads on flowers.

Oh! who, with clear account, remarks
The ebbing of his glass;
When all its sands are diamond sparks,
That dazzle as they pass?

And who to sober measurement,
Time's happy swiftness brings?
When birds of paradise have lent
The plumage of their wings.

Too late I staid: forgive the crime;
Unheeded flew the hours;
For noiseless falls the foot of time
That only treads on flowers.

An cota caol.

AN COTA CAOL.—THE SLENDER COAT.

ANDANTE SOSTENUTO

pp *hr* *Cres*

Too late I staid for - give the crime, un - heed - ed flew the hours; For

noise - less falls the foot of time, that on - ly treads on flow'rs Oh

who with clear ac - count re - marks The eb - bing of his glass When

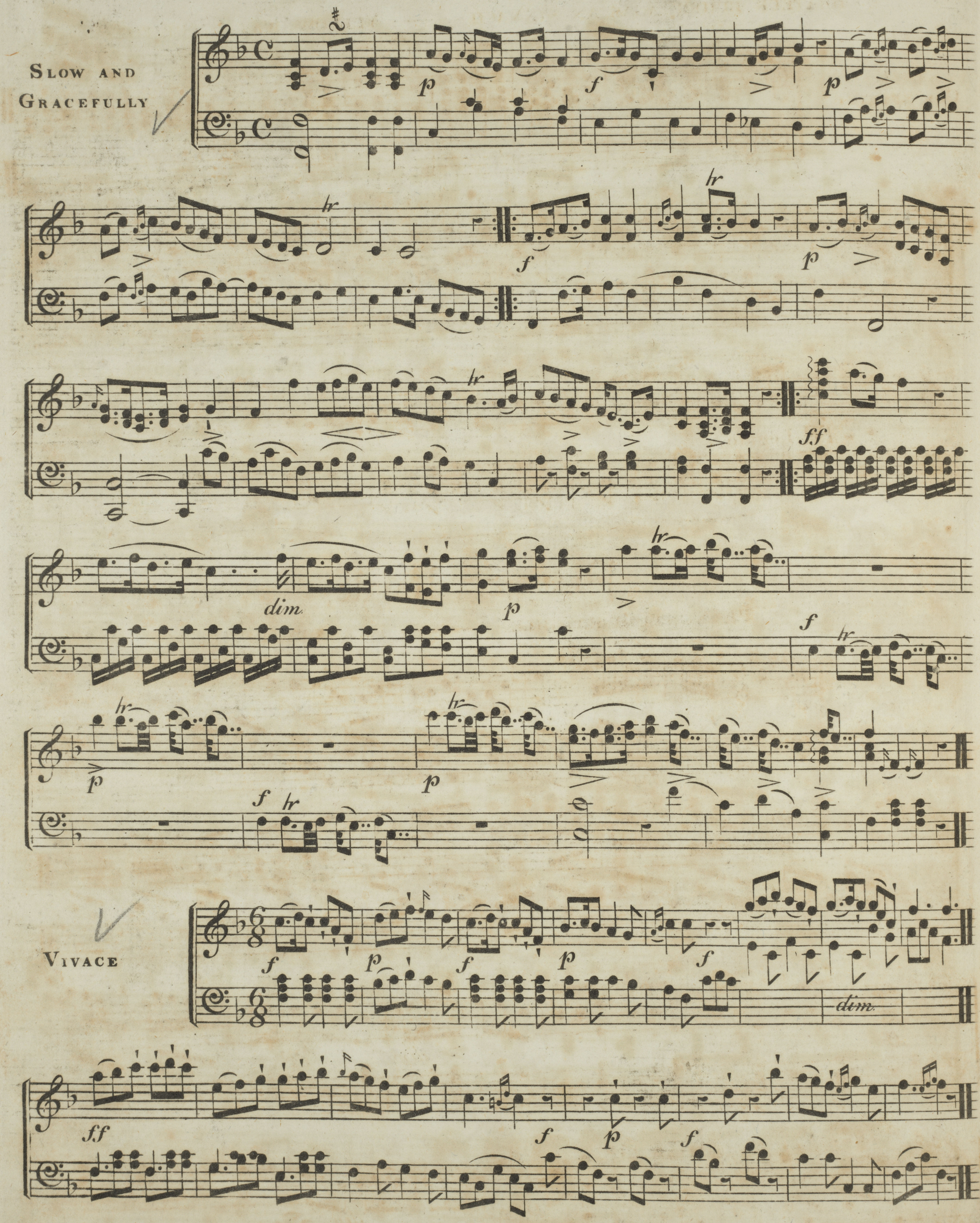
for: *pia.* *Cres.*

all its sands are dia - mond sparks that daz - - zle as they pass

hr

Roise Diolun.

ROISE DIOLUN. —— ROSE DILLON.

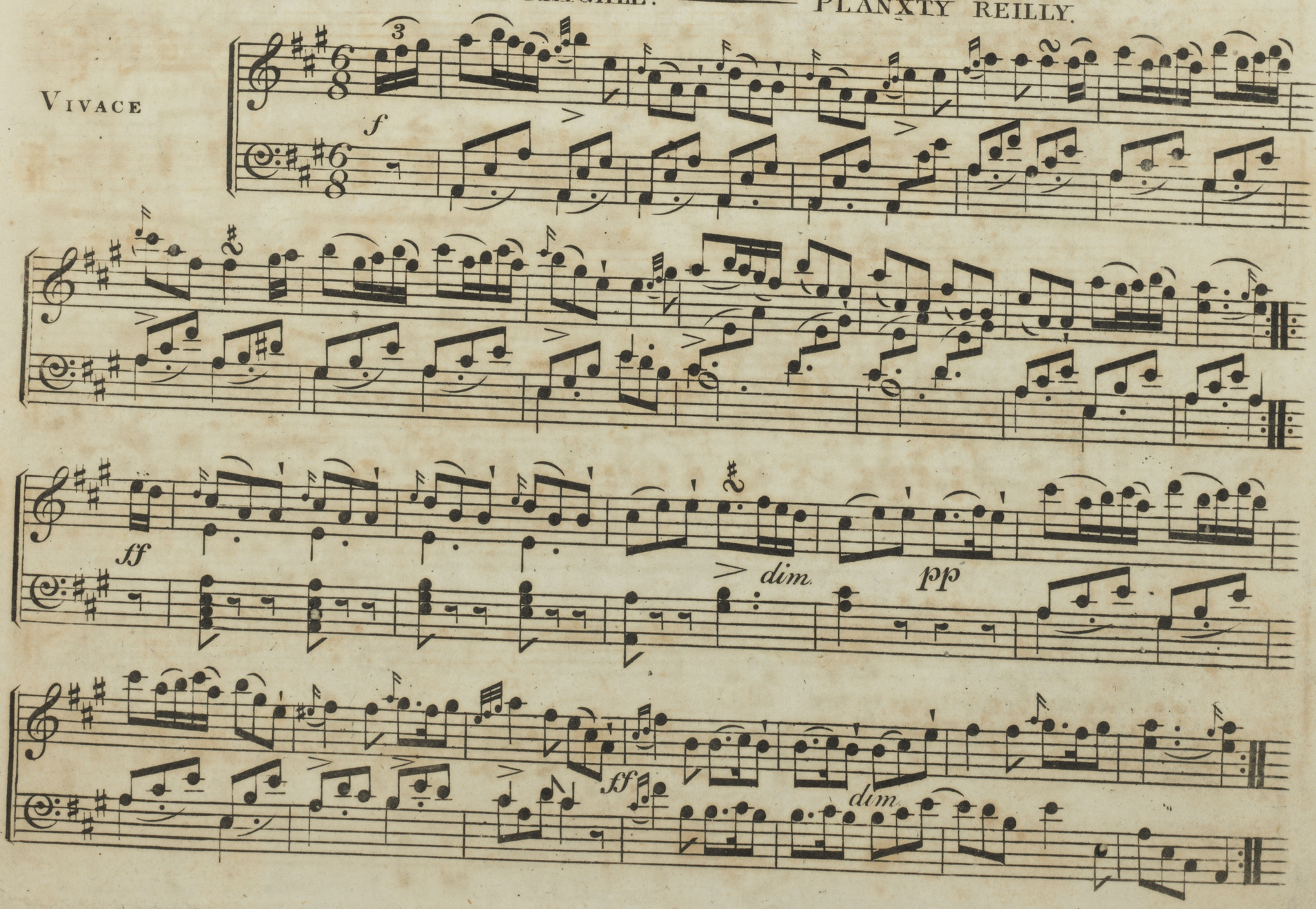


Batern bride 7 an sionnac.

BHATEUR BUIDHE AGAS AN SINNACH. —— YELLOW WAT & THE FOX.

Planzstiz Raizle.

PLANGSTIGH RAIGHLE. —— PLANXTY REILLY.



Tiagharna Mhaighe-eo

TIAGHARNA MHAIGHE-EO. —— LORD MAYO.

ANDANTINO SPIRITOSO

In-spiring fount of chearing wine once more I see thee flow Help me to raise the

lay divine pro pitiate thy May-o May-o whose va-lor sweeps the field and

swells the trump of fame, May heav'ns high pow'r the Champion shield and deathless be his

name, Of glory's sons thou glorious heir thou branch of honor's root De-sert me not but

bend thine ear pro-pitious to my suit

INSPIRING FOUNT OF CHEERING WINE!

A LITERAL TRANSLATION FROM THE IRISH *.

INSPIRING fount of cheering wine!
Once more I see thee flow:
Help me to raise the lay divine,
Propitiate thy *Mayo*.
Mayo! whose valour sweeps the field,
And swells the trump of fame,
May Heav'n's high power the champion shield!
And deathless be his name!
Of glory's sons, thou glorious heir,
Thou branch of honour's root!
Desert me not, but bend thine ear
Propitious to my suit.

Oh! bid thy exil'd bard return,
Too long from safety fled;
No more in absence let him mourn,
Till earth shall hide his head!
Shield of defence, and princely sway!
May he, who rules the sky,
Prolong on earth thy glorious day,
And every good supply!
Thy death his days would quickly close,
Who lives but in thy grace,
And ne'er on earth can taste repose,
'Till thou shalt seal his peace!

* This song is very ancient, and composed long before the time of Carolan, by DAVID MURPHY, a poor dependent of Lord Mayo, whom he had taken from motives of benevolence under his roof, and whom the fear of continuing in his lordship's disgrace after having incurred his displeasure, incited to give birth to one of the finest productions that ever did honour to any country, and was played for the first time in Lord Mayo's hall on Christmas eve, where the penitent bard had concealed himself after nightfall, from an apprehension that the most humble advances would not soften his lordship's resentment.

[Vide Walker's Irish Bards.]

BRANCH OF THE SWEET AND EARLY ROSE.

WRITTEN FOR THIS WORK, FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH.

BY DR. DRENNAN.

BRANCH of the sweet and early rose
That in the purest beauty flows,
So passing sweet to smell and sight,
On whom shalt thou bestow delight?

Who in the dewy evening walk
Shall pluck thee from the tender stalk?
Whose temples blushing shalt thou twine,
And who inhale thy breath divine?

Ar Phlur na maigdion.

A PHLUR NA MAIGHDION.—THOU FLOWER OF VIRGINS.

Grazioso

ad libitum

Branch of the sweet and ear - ly rose That in the

pu - - - rest beau - - - ty blows So pas - sing sweet to

smell and sight On whom shall those be - - stow de - -

1st - light 2d - light

Barend Chearbhulain.

BAREND CHEARBHULAIN. —— CAROLAN'S CAP.

Diarmaid ua Duda.

DIARMAID UA DUDA. —— DERMOT O' DOWD.

Is im bo agus eirin.

'IS IM BO AGAS EIRIU. —— IRISH LULLABY.

leanfad me tar an tshab tu.

LEANFADH ME THAR AN THSLIABH THU. —— ILL FOLLOW YOU OVER THE MOUNTAIN.

Marbna no crmba.

MARBHNA NO CUMBA. — A DEATH SONG.

Drolien.

DROLIEN. —— THE WREN.

Pleidh raca na Jonej.

PLEIDH RACA NA JONES. — BUMPER SQUIRE JONES.

ALLEGRETTO

Ye good fellows all who love to be told where there's Claret good store At -
- tend to the call of one who's ne'er frighted but greatly de - lighted with six bottles more Be
sure you dont pass the good house money-Glass which the jolly red God so pe - cu - liarly owns 'Twill
well suit your humour for pray what would you more than mirth with good Claret and bumper Squire Jones

hr

6 3 8 6 3

loco

YE GOOD FELLOWS ALL.

IMITATED FROM THE ORIGINAL IRISH OF CAROLAN,

BY BARON DAWSON.*

Ye good fellows all,
Who love to be told where there's claret good store,
Attend to the call
Of one who's ne'er frighted,
But greatly delighted
Wish six bottles more;
Be sure you don't pass
The good house Money Glass,
Which the jolly red God so peculiarly owns;
'Twill well suit your humour,
For pray what would you more
Than mirth with good claret, and bumper 'Squire Jones †.

Ye lovers who pine
For lasses who oft prove as cruel as fair,
Who whimper and whine
For lilies and roses,
With eyes, lips, and noses,
Or tip of an ear;
Come hither I'll show you
How Phillis and Chloe,
No more shall occasion such sighs and such groans,
For what mortal so stupid
As not to quit Cupid,
When called by good claret, and bumper 'Squire Jones.

Ye poets who write,
And brag of your drinking fam'd Helicon's brook;
Though all you get by't
Is a dinner oft-times,
In reward of your rhimes,
With Humphry the duke:
Learn Bacchus to follow,
And quit your Apollo,
Forsake all the Muses, those senseless old crones;
Our jingling of glasses
Your rhiming surpasses,
When crown'd with good claret, and bumper 'Squire Jones.

Ye soldiers so stout,
With plenty of oaths, tho' no plenty of coin,
Who make such a rout
Of all your commanders
Who serv'd us in Flanders,
And eke at the Boyne;
Come leave off your rattling
Of sieging and battling,
And know you'd much better to sleep in whole bones;
Were you sent to Gibraltar,
Your notes you'd soon alter,
And wish for good claret, and bumper 'Squire Jones.

Ye clergy so wise,
Who myst'ries profound, can demonstrate most clear,
How worthy to rise!
You preach once a week,
But your tithes never seek
Above once in a year:
Come here without failing,
And leave off your railing
'Gainst bishops providing for dull stupid drones;
Says the text, so divine,
What is life without wine?
Then away with the claret, a bumper, 'Squire Jones.

Ye lawyers so just,
Be the cause what it will, who so learnedly plead,
How worthy of trust!
You know black from white,
Yet prefer wrong to right,
As you chance to be fee'd;
Leave musty reports,
And forsake the king's courts,
Where dulness and discord have set up their thrones;
Burn, Salkeld, and Ventris,
With all your damn'd entries,
And away with the claret, a bumper, 'Squire Jones.

Ye physical tribe,
Whose knowledge consists in hard words and grimace,
Whene'er you prescribe,
Have at your devotion,
Pills, bolus, or potion,
Be what will the case:
Pray where is the need
To purge, blister, and bleed?
When ailing yourselves the whole faculty owns,
That the forms of old Galen
Are not so prevailing
As mirth with good claret, and bumper 'Squire Jones.

Ye foxhunters eke,
That follow the call of the horn and the hound,
Who your ladies forsake
Before they're awake,
To beat up the brake
Where the vermin is found;
Leave Piper and Blueman,
Shrill Duchess and Trueman,
No music is found in such dissonant tones;
Would you ravish your ears
With the songs of the spheres,
Hark away to the claret, a bumper, 'Squire Jones.

---

* Arthur Dawson, Esq. third baron of his majesty's exchequer of Ireland, in which kingdom he was born. His father was principal secretary to one of the lord lieutenants during the reign of queen Anne, and partook of the disgrace of the Tory interest. [Vide Walker's Irish Bards.]

† Of Money Glass, in the county of Antrim.

O LOV'D MAID OF BROKA!

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY HECTOR MACNEILL, ESQ.

O LOV'D maid of Broka, each fair one excelling!
The blush on thy cheek shames the apple's soft bloom,
More sweet than the rose-buds that deck thy lov'd dwelling,
Thy lips shame their beauties, thy breath their perfume.

Come, bird of the evening, sweet thrush, void of sorrow,
Come greet her approach to thy flower-scented thorn,
And teach her fond warbler, thy lov'd notes to borrow,
To banish her coldness and soften her scorn.

O perch'd on thy green bough, each lov'd note delighting,
How blest, happy bird! could I change lots with thee!
But, alas! while fast fetter'd, each prospect is blighting,
I would rather than Ireland again I were free!

But, adieu! though my hopes, by thy coldness and scorning,
Fall faded like blossoms half blown on the tree,
May love bless your eve, though it blighted my morning,
I would rather than Ireland once more I were free!

Bfeap liom na eile.

BHFEAR LIOM NA EIRE. —— I WOULD RATHER THAN IRELAND.

ANDANTE AFFETTUOSO

pia. *f*

O lov'd maid of Bro - ka each fair one ex -

p *p*

- celling The blush on thy cheek shames the apples soft bloom, More

sweet than the rose buds that deck thy lov'd dwelling Thy lips shame their

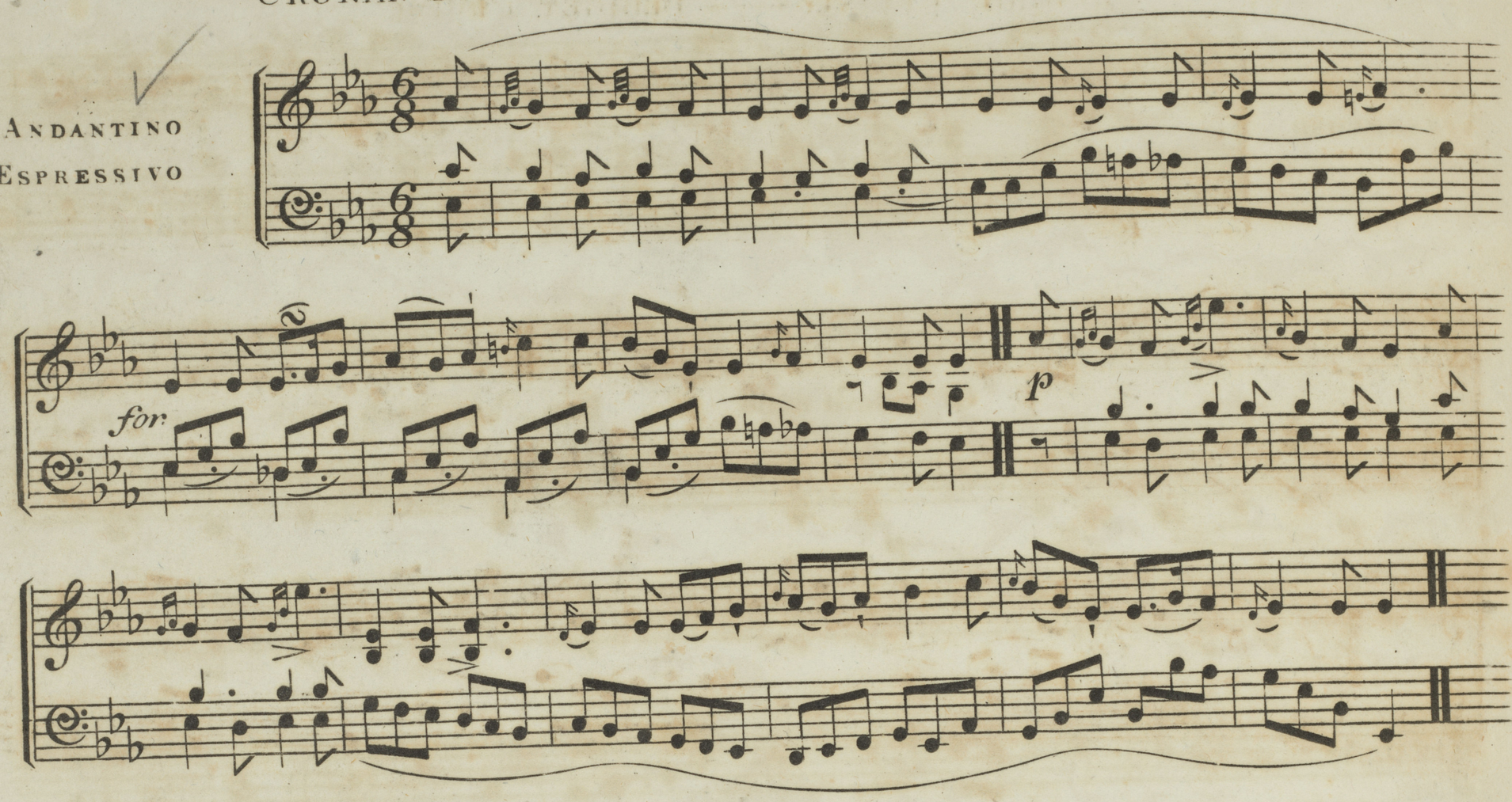
beauties thy breath their per - fume.

pp

Cronan na bann.

CRONAN NA BANN. ——— THE HUMMING OF THE BAN.

ANDANTINO ESPRESSIVO



Malh ban.

MALLI BAN. ——— FAIR MOLLY.

AFFETTUOSO

Maille dheas ban.

MAILLE DHEAS BHAN. ——— THE BEAUTEOUS FAIR MOLLY.

VIVACE

Bruiġid Cruise.

BRIGHID CRUISE. —— BRIDGET CRUISE.

ANDANTE
AFFETTUOSO

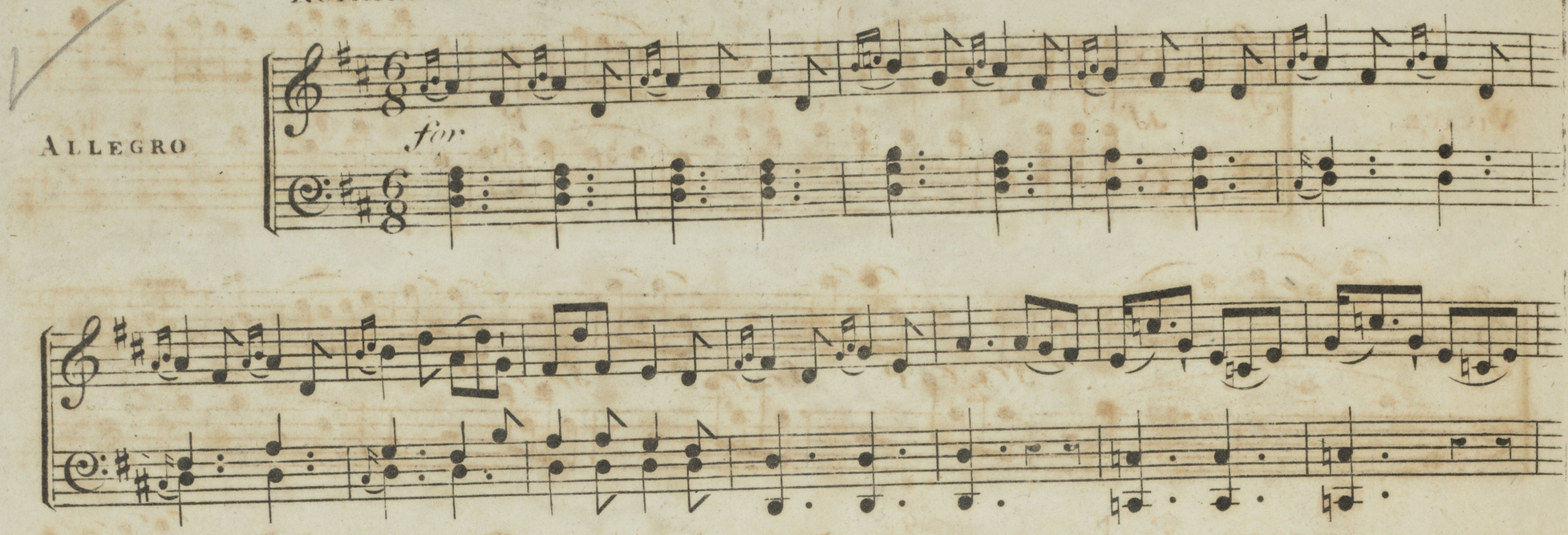
An tSeann bean bocht.

AN THSEANN BHEANN BHOCHT. —— THE OLD WOMAN.

VIVACE

Rraiṁde ra moṁda.

RUAIRIDHE UA MORDHA. —— RORY O MOOR; KING OF LEIXS MARCH.

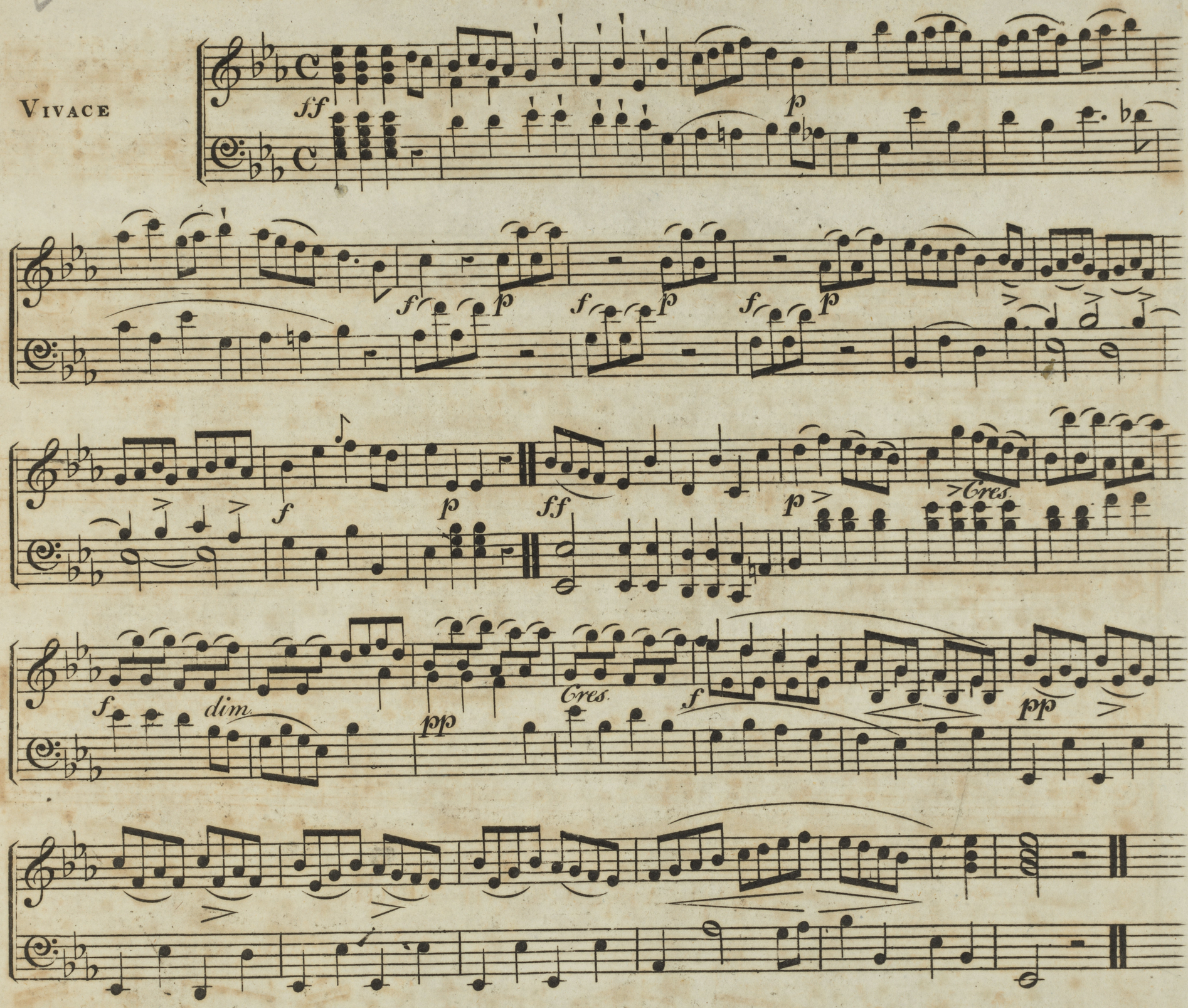


Marcaiġeacṫ in Neill.

MARCAIGHEACHT IN NEILL. —— O NEILL'S CAVALCADE.

Comhshinnim Chearbhulain.

COMHSHINNIM CHEARBHULAIN. —— CAROLAN'S CONCERTO.



A ghradh luighe lamh liom.

A GHRADH LUIGHE LAMH LIOM. —— LOVE BE NEAR ME.

Planxtiz Mac Uibir.

PLANGSTIGH MHAG UIBHIR. —— PLANXTY MAGUIRE.

ALLEGRETTO
SPIRITOSO

Far hence to hail a chief I go From ancient Kings and Heroes sprung He loves the goblets mantling flow The

Harp to fes - tive music strung Dear Youth in whom our souls delight Thy valued life may heav'n defend For

thou art gen'rous brave polite The friend of all who want a friend The social goblet pours its tide The

Harp resounds in measures wild For thee in whom a Hero's pride U - nites with manners soft and mild

FAR HENCE TO HAIL A CHIEF I GO.

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY MISS BALFOUR.

FAR hence to hail a chief I go,
From ancient kings and heroes sprung:
He loves the goblet's mantling flow,
The harp to festive music strung.
Dear youth! in whom our souls delight,
Thy valu'd life may heaven defend,
For thou art gen'rous, brave, polite,
The friend of all who want a friend.
The social goblet pours its tide,
The harp resounds in measures wild,
For thee in whom a hero's pride
Unites with manners soft and mild.

Oh, valiant chief! thy looks bespeak
The noblest soul of Erin's isle:
It blushes on thy manly cheek,
It lightens from thy honest smile.
May heaven, for thee, brave youth, prepare
The richest gift it can bestow,
A heart thy every thought to share,
To crown thy bliss, to heal thy woe.
And sure from Boyne's slow winding stream
To Erne's sweet banks and sunny tide,
The brightest eyes with joy would beam,
By thee selected for thy bride.

O SOUTHERN BREEZE! THY NECTAR BREATH.

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY JOHN BROWN, ESQ.

O SOUTHERN breeze! thy nectar breath
Awakes the world to life and love:
Strews flowrets on the plain beneath,
And blossoms on the bough above.

With balmy fervor all divine,
'Tis thine to tame the wintry storm;
And melt the icy chains that twine
Around entranced Nature's form.

To scenes of hope, to bowers of peace,
Where once I knelt a willing slave,
Wave onward, thou delightful breeze!
Thy wing ambrosial onward wave.

And mingling with thy breath this kiss,
Steal silently to Morna's grove,
To sigh it in a dream of bliss,
On the dear lips of her I love.

A Chaoithe on ndeas.

A CHAOITHE ON NDEAS. —— O SOUTHERN BREEZE.

Siciliano

O southern breeze thy nec-tar breath A-

wakes the world to life and love Strews flow-rets on the plain beneath And

blossoms on the bough above With balmy fervor all divine 'Tis thine to tame the

wintry storm And melt the i-cy chains that twine A-round entranced nature's form To

scenes of hope to bow'rs of peace where once I knelt a willing slave, Wave

on - ward thou de - lightful breeze The wing am - brosial on - ward wave And

mingling with thy breath this kiss Steal si - lent - ly to MORNA's grove, To

AD LIB:

sigh it in a dream of bliss On the dear lips of her I love.

ff *dim.*

Open Pedal

Beartin luachra.

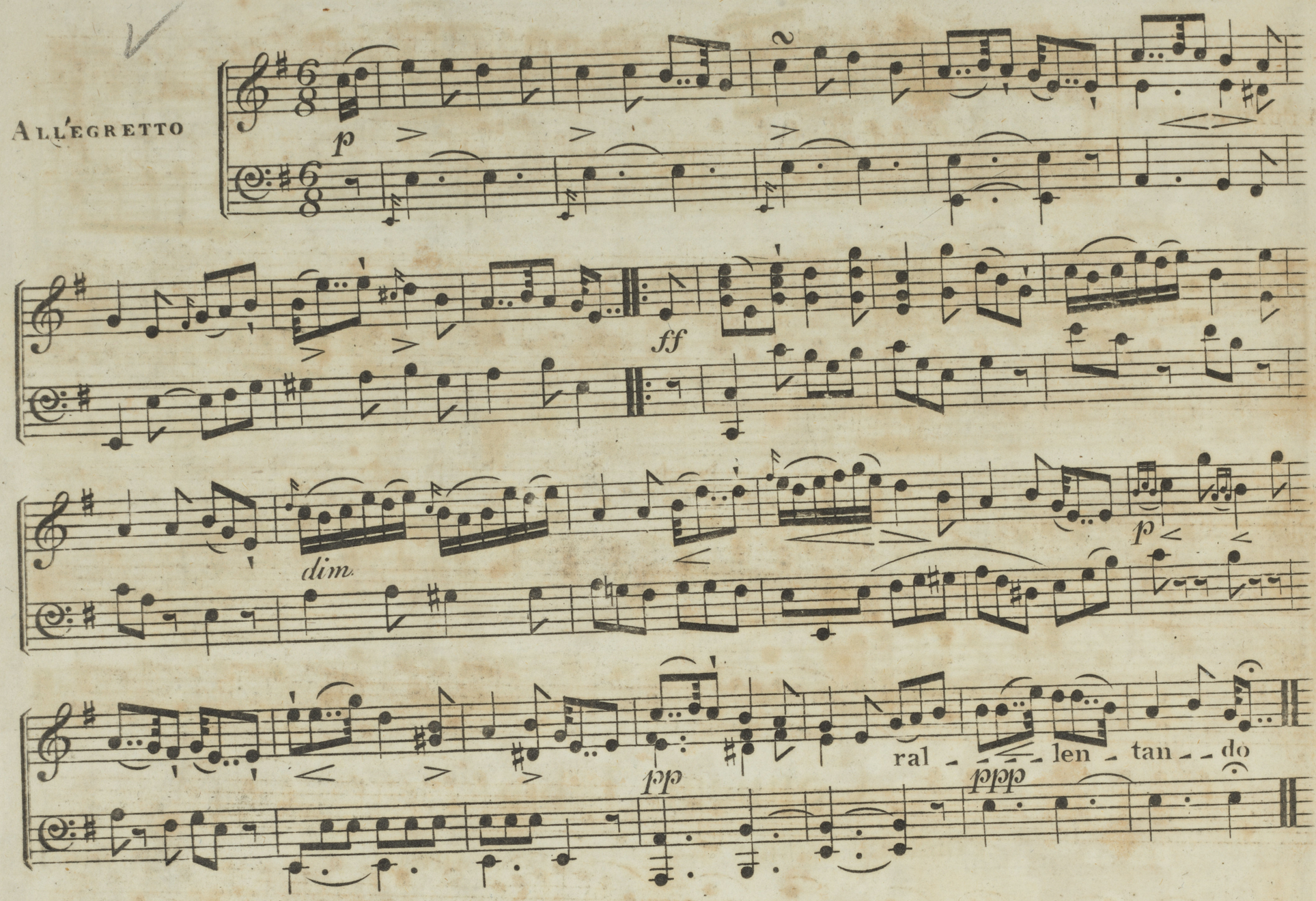
BEARTIN LUACHRA. —— BUNDLE OF RUSHES.

Corneul Irbin.

CORNEUL IRBHIN. —— COLONEL IRWIN.

Siud e siar an rod

SIUD E SIAR AN ROD. — THAT IS THE ROAD SHE WENT.

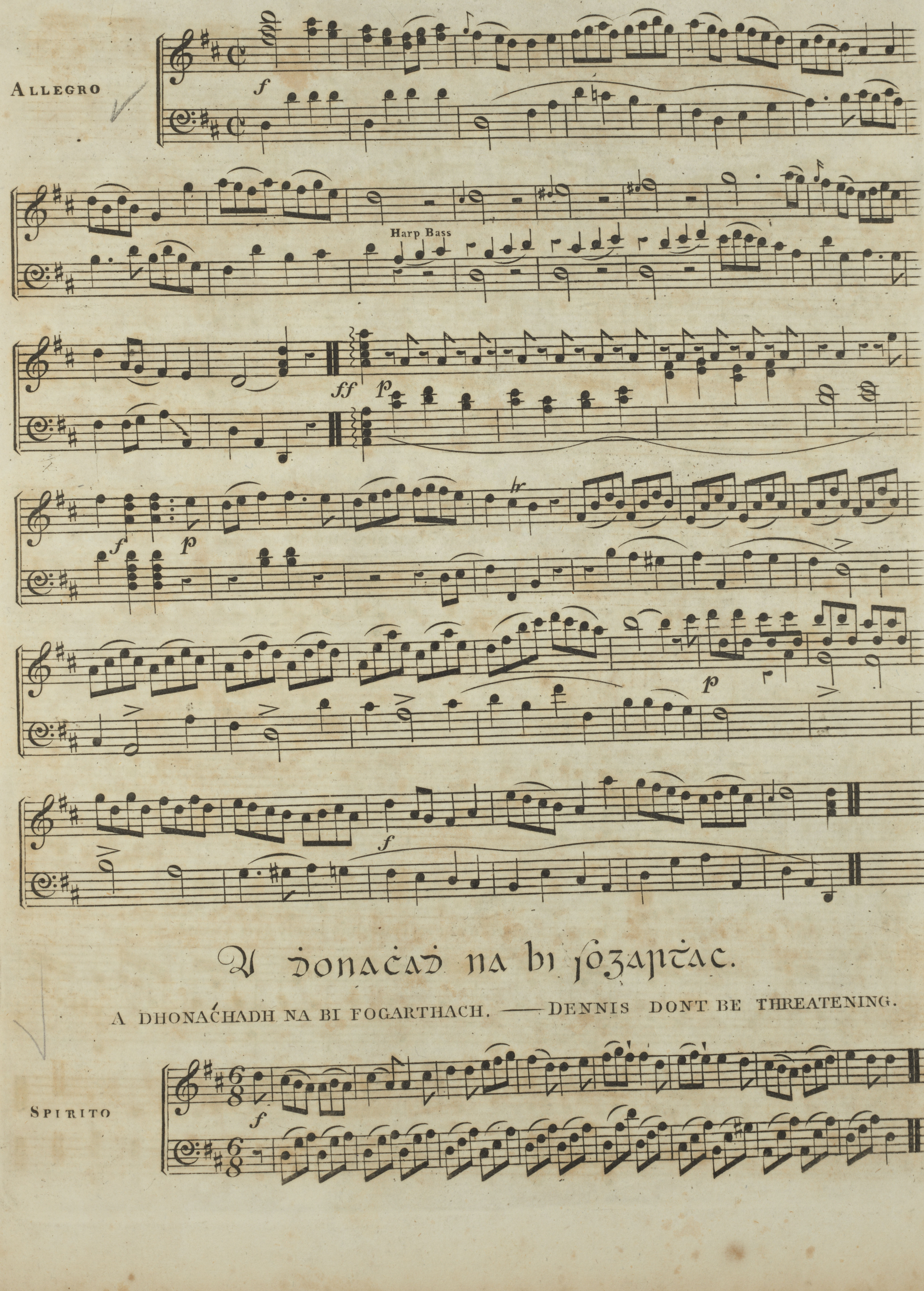


Marcaigheacht in Boinne.

MARCAIGHEACHT IN BOINNE. —— THE CAVALCADE OF THE BOYNE.

loftus Jones.

LOFTUS JONES. ——LOFTUS JONES.



A Dhonaćad na bi fogartac.

A DHONAĆHADH NA BI FOGARTHACH. ——DENNIS DONT BE THREATENING.

Coilte glasa an Thruiga.

COILTE GLASA AN TRIUGHA.—THE GREEN WOODS OF TRUIGHA.

ANDANTINO
ESPRESSIVO

In ringlets curl'd thy tres - - ses flow And bright and sparkling are thine eyes

Time in thy absence lin - - - gers slow When measur'd by a Lover's sighs Had

sacred rites once crown'd my love With bound - - - ing steps the fields I'd tread

Oh! grief that we no long - - er rove where Truigha's lovely green woods spread

IN RINGLETS CURL'D THY TRESSES FLOW.

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY MISS BALFOUR.

In ringlets curl'd thy tresses flow,
And bright and sparkling are thine eyes,
Time in thy absence lingers slow,
When measur'd by a lover's sighs.
Had sacred rites once crown'd my love,
With bounding steps the fields I'd tread,
Oh, grief! that we no longer rove
Where Truigha's lonely green woods spread.

Oh! would that on thy bosom laid,
While Erin's sons are hush'd to rest,
I might beneath the green-wood shade
Breathe the pure raptures of my breast!
Sweet blooming flower! thy sex's pride,
To me a guiding star thou art,
And Heaven itself will sure preside
O'er love that fills a virtuous heart.

My charmer! let us haste away
To Truigha's woods our footsteps bend,
Where streams through water-cresses play,
And Uchais lovely plains extend;
There holly berries glowing red,
With nuts and apples sweet abound,
Green rushes there shall strew our bed,
And warblers chaunt their lov'd notes round.

THE DEW EACH TREMBLING LEAF INWREATH'D.

WRITTEN FOR THIS WORK,

BY MISS BALFOUR.

Air—" Nancy of the branching tresses."

THE dew each trembling leaf inwreath'd,
The red-breast sweetly sung,
The balmy air with fragrance breath'd
From bow'rs with roses hung:
The setting sun still faintly gleam'd,
And swift and sweet the moments flew
With her, whose smile too artless seem'd,
To hide a heart untrue.

But now o'er dreary scenes I range,
Where once such beauties shone,
Yet blooming nature knows no change,
Alas! 'tis all my own.
The rose still holds its lovely form,
The dew still sparkles on the tree,
But, oh! the smile that gave the charm
No longer beams for me!

Anna na Geraoib.

ANNA NA GERAOIBH. —— NANCY OF THE BRANCHING TRESSES.

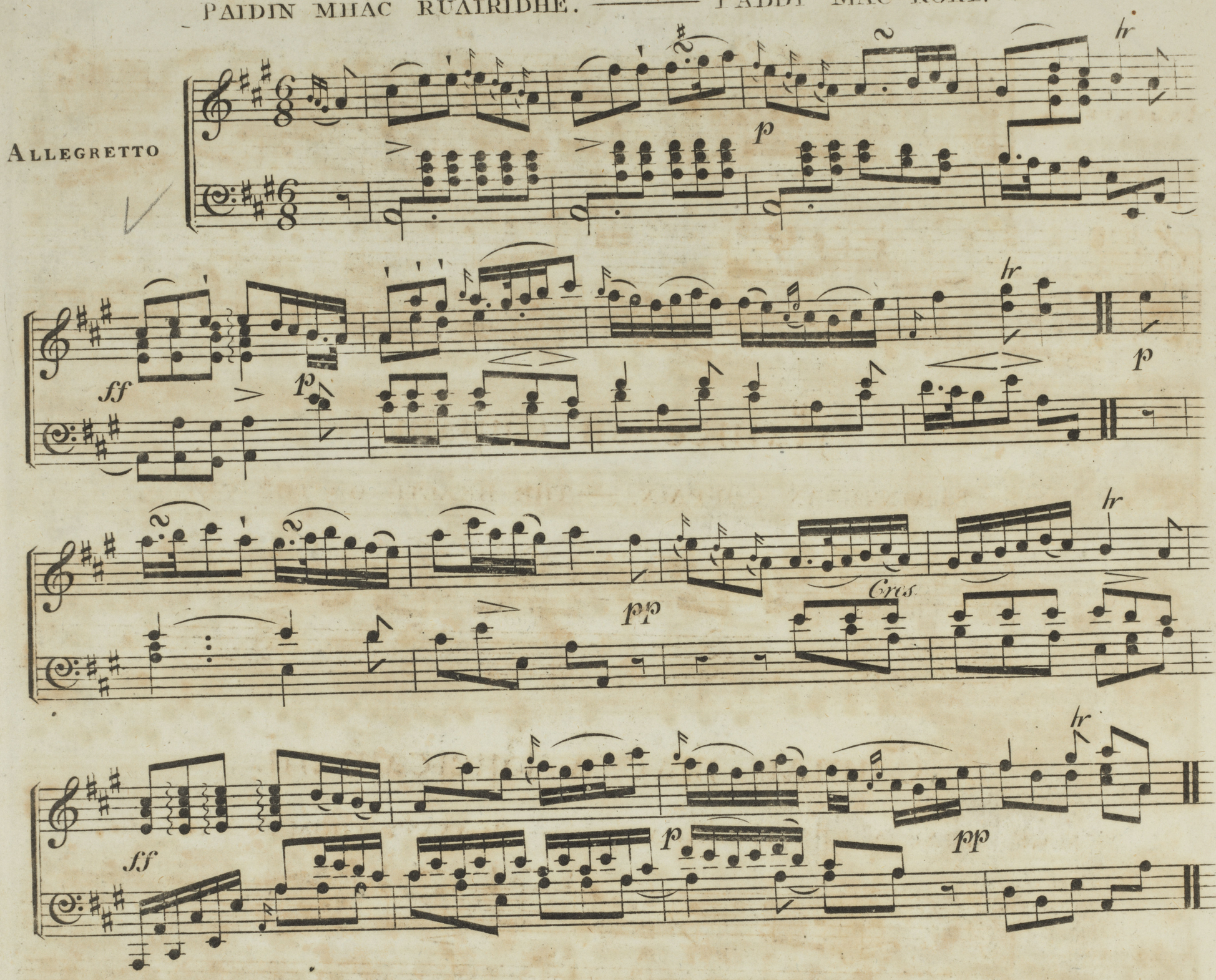
ANDANTE ESPRESSIVO

The dew each trembling leaf en - wreath'd, The red breast sweetly sung The bal - my air with fra - grance breath'd, From bow'rs with ro - ses hung The setting sun still faint - ly gleam'd And swift & sweet the moments flew With her whose smile too art - less seem'd To hide a heart un - true

Paidin mac Ruairide.

PAIDIN MHAC RUAIRIDHE. —— PADDY MAC RORY.

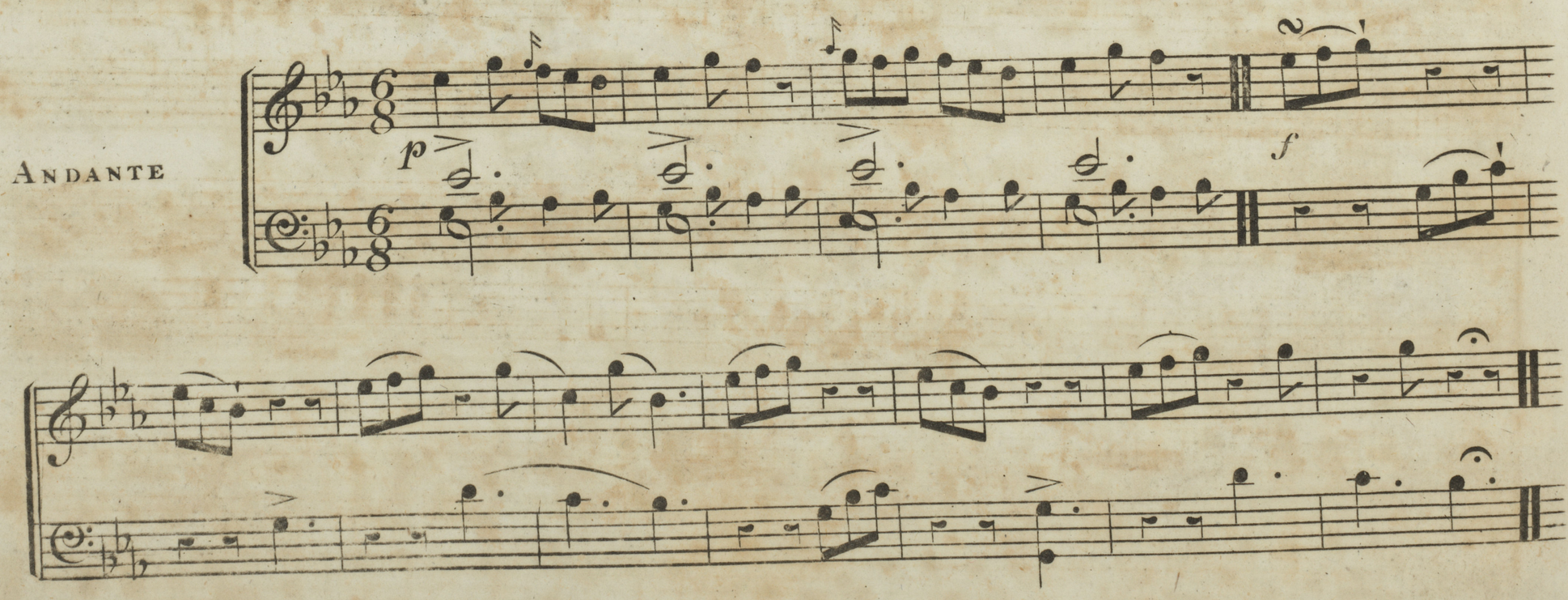
ALLEGRETTO



feilican.

FEILICAN. —— THE BUTTERFLY.

ANDANTE



Pleid naca an mazad.

PLEIDH RACA AN MHAGADH. —— THE MOCK FEAST.

ANDANTE

Slainte an Cupan.

SLAINTE AN CHUPAIN. —— THE HEALTH OF THE CUP.

ANDANTINO

Tumais mac a Breitamain.

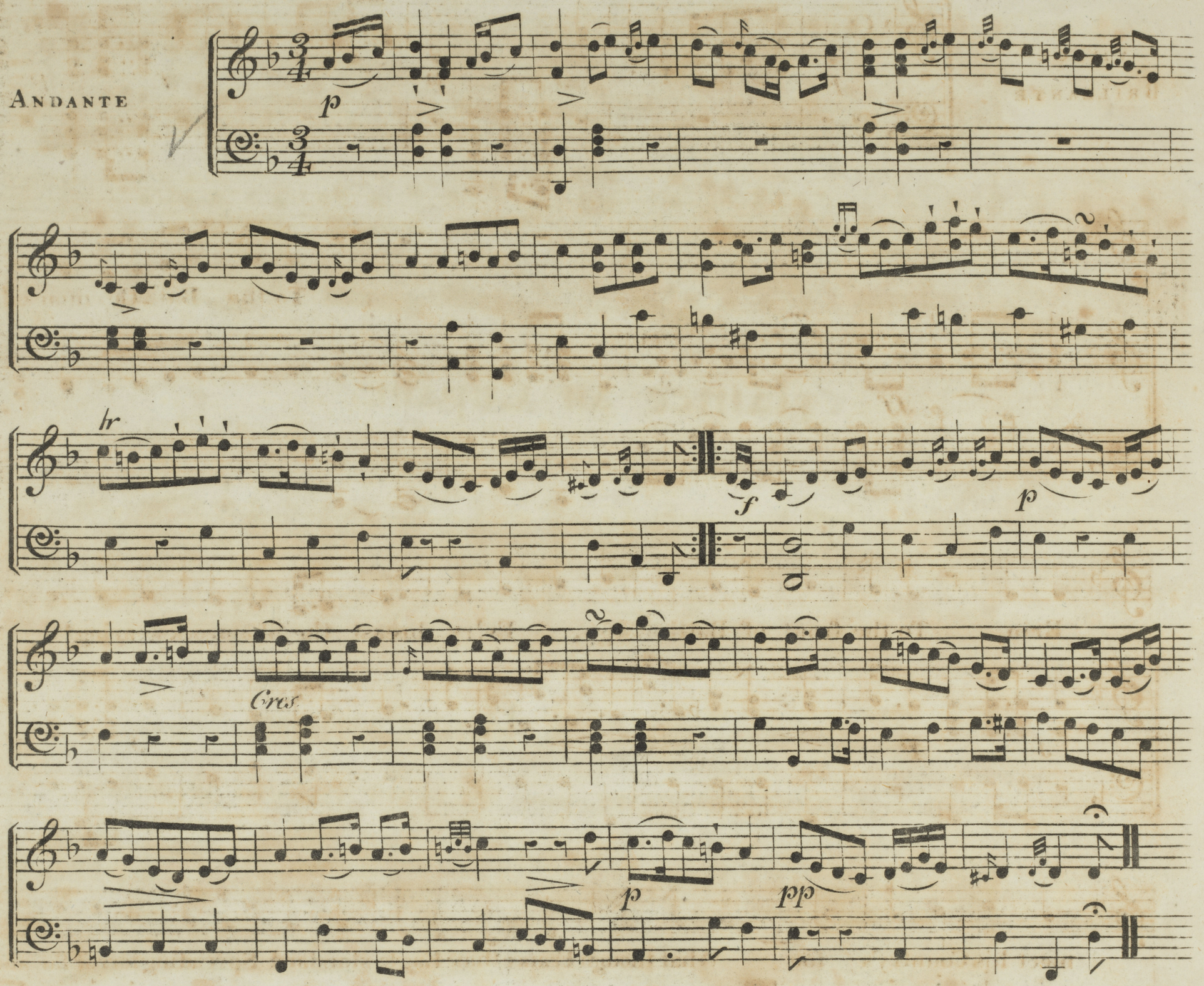
TUMAIS MHAC A BHREITHAMHAIN. —— PLANXTY THOMAS Mc. JUDGE.

ALLEGRO

Mabla ſeim mi ċeallaiḋ.

MABLA SHEIMH INI CHEALLAIDH. —— MILD MABLE O' KELLY.

ANDANTE



Is caſzaine an loċ.

IS CASGAIRE AR LOCH—THE FISHERMAN.

CON SPIRITO

Cois leasa.

COIS LEASA. —— BESIDE A RATH.

VIVACE
BRILLANTE.

To the Bat_tle men of Erin, To the front of Battle go, Ev'ry breast the Shamrock wearing Burns to meet his Country's foe What though France thine Eagle standard Spreading terror far and nigh Over Europe's skies hath wander'd on the wings of Vic_to_ry

Yet thy vauntings us dis - may not Tell us when ye hand to hand Ever

stood the charging bay'not Of a right true I - rish band E - rin

when the swords are glancing In the dark fight loves to see Foremost

still her plumage dan - cing to the trumpets ju - bi - - lee

TO THE BATTLE, MEN OF ERIN.

WRITTEN FOR THIS WORK,

BY THO. CAMPBELL, ESQ.

Air—" Beside a rath."

To the battle, men of Erin,
To the front of battle go,
Every breast the shamrock wearing,
Burns to meet his country's foe.
What though France thine eagle standard
Spreading terror far and nigh,
Over Europe's skies hath wander'd
On the wings of victory.

Yet thy vauntings us dismay not,
Tell us when ye, hand to hand,
Ever stood the charging bay'net
Of a right true Irish band.
Erin, when the swords are glancing,
In the dark fight loves to see,
Foremost still her plumage dancing
To the trumpet's jubilee.

THE BLUSH OF MORN AT LENGTH APPEARS.

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY MISS BALFOUR.

THE blush of morn at length appears,
The hawthorn weeps in dewy tears;
Emerging from the shades of night,
The distant hills are tipp'd with light;
The swelling breeze with balmy breath
Wafts fragrance from the purple heath,
And warbling wood-larks seem to say,
Sweet Anna! 'tis the dawn of day!

Ah! didst thou love's soft anguish feel,
No sleep thy weary eye would seal!
But to the bank thou would'st repair,
Secure to meet thy true love there.
In pity to my pangs awake!
Unwilling I thy slumbers break:
But longer absence would betray
I met thee at the dawn of day.

Yet though our parents now may frown,
Some pitying power our vows shall crown;
Be constancy and truth but thine,
While youth, and health, and love are mine:
Then shall our hearts united glow
With all that fondness can bestow;
And love extend his gentle sway
O'er close of eve and dawn of day.

Eirghidhe an lae.

EIRGHIDHE AN LAE. ——THE DAWNING OF DAY.

ANDANTE SOSTENUTO

The blush of morn at length ap - pears The hawthorn weeps in dew - y tears E -

- merging from the shades of night The dis - - tant hills are tipp'd with light The

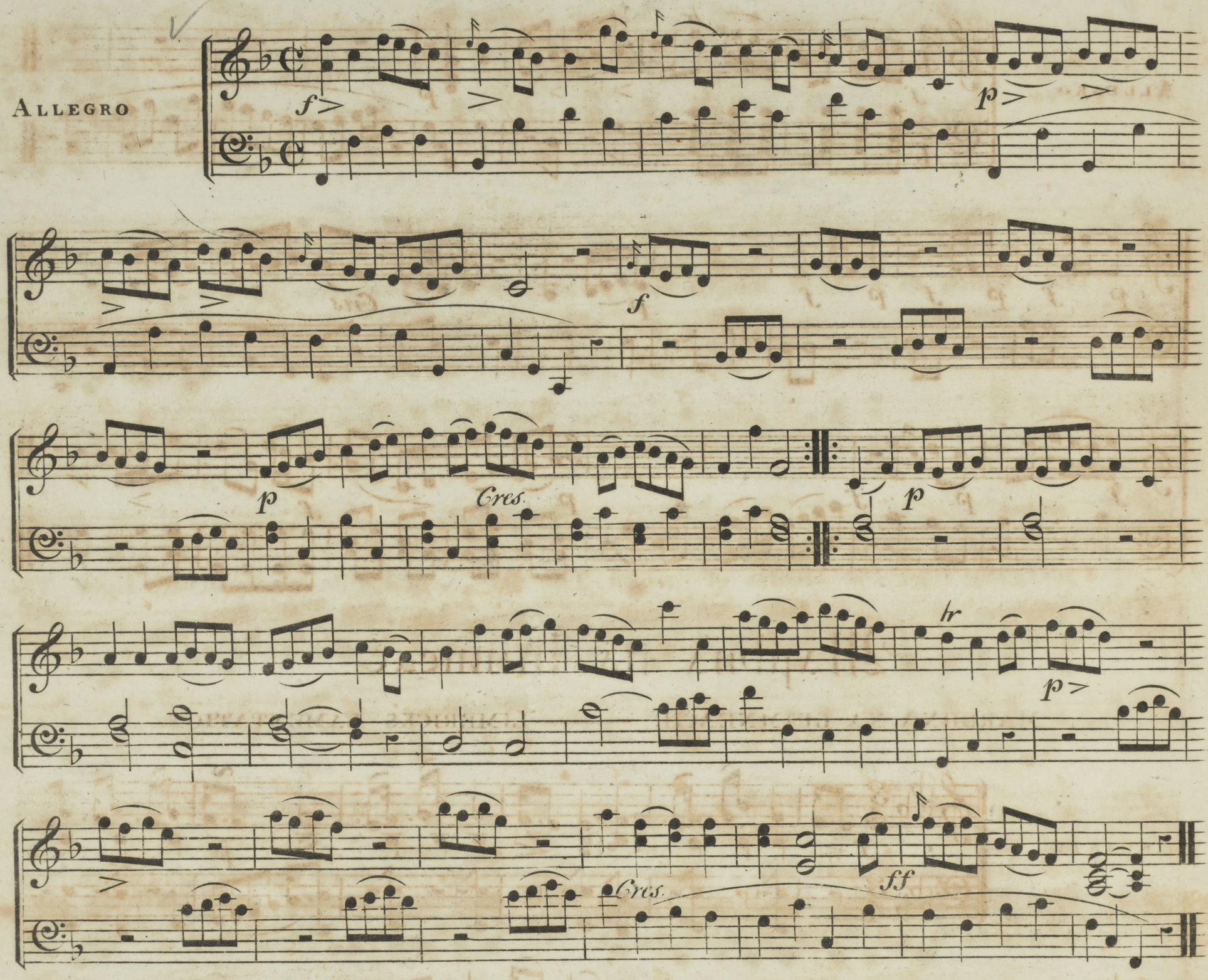
swel - ling breeze with bal - my breath Wafts fragrance from the pur - ple heath And

warbling woodlarks seem to say Sweet ANNA 'tis the dawn of day

pp pp ff p

Coineul ua Hara.

CORNEUL UA HARA. —— COLONEL O HARA.



Caiteac roin.

CAITEACH ROIN. ——THE WINNOWING SHEET.

Letiż a Burca.

LETTIGHE A BURCA. ——— LETITIA BURKE.

Marbhna na Inmneać.

MARBHNA NA LUIMNEACH. ——— LIMERICK'S LAMENTATION.

Mairgireud Bhan. Peggy Ban

MAIRGIREUD BHAN. —— PEGGY BAN.

ANDANTE
GRAZIOSO

p *Cres* *ff*

p

'Twas the hour when rites un - ho - - ly Call'd each pay - nim voice to

pray'r And the star that faded slow ly Left to dew the freshen

air, Day her sul - try fires had wasted Calm and sweet the moonlight rose E'en a

for

bonds - man's spirit tas - - ted Half ob - - li - - vion of his woes

ff

'TWAS THE HOUR WHEN RITES UNHOLY.

WRITTEN FOR THIS WORK,

BY THO. CAMPBELL, ESQ.

Air—"Peggy Ban."

'Twas the hour when rites unholy
Call'd each paynim voice to prayer,
And the star that faded slowly
Left to dews the freshen'd air:
Day her sultry fires had wasted,
Calm and sweet the moonlight rose,
Ev'n a bondsman's spirit tasted
Half oblivion of his woes.

Then it was from a Turkish palace
Came an eastern lady bright,
She, in spite of tyrants jealous,
Saw and lov'd an English knight.
"Tell me, captive, why in anguish,
"Foes have dragg'd thee here to dwell,
"Where poor Christians as they languish,
"Hear no sound of sabbath bell?"

"'Twas on Transylvania's Bannat,
"When the crescent shone afar,
"Like a pale disastrous planet,
"O'er the purple tide of war;
"In that day of desolation,
"Lady, I was captive made,
"Bleeding for my Christian nation
"By the walls of high Belgrade."

"Captive, could the brightest jewel
"From my turban set thee free?"
"Lady! no; the gift were cruel,
"Ransom'd yet, if reft of thee.
"Say, fair princess, would it grieve thee
"Christian climes should we behold?"
"Nay, bold knight, I would not leave thee,
"Were thy ransom paid in gold."

Now in Heaven's blue expansion
Rose the midnight star to view,
When to leave her father's mansion,
Thrice she wept, and bade adieu!
Fly we then while none discover,
Tyrant barques in vain ye ride!
Soon at Rhodes the British lover
Clasps his blooming eastern bride.

THE MOON CALMLY SLEEPS ON THE OCEAN.

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY MISS BALFOUR.

THE moon calmly sleeps on the ocean,
And tinges each white bosom'd sail,
The barque, scarcely conscious of motion,
Glides slowly before the soft gale:
How vain are the charms they discover,
My heart from its sorrows to draw,
While memory still carries me over,
To cailin beog chruite na mbo!
(To the pretty girl milking the cow.)

Ye billows, beneath me now swelling,
To you my hard fate I deplore,
Though far from my oak-shaded dwelling,
Ye bear me to some distant shore;
Though blood-thirsty pirates may sever
My frame from thy cot roof'd with straw,
This heart shall adore thee for ever,
My cailin beog chruite na mbo,
(My pretty girl milking the cow.)

Ye breezes! around me that hover,
The tale of my woes ye may learn,
And bear back the sighs of a lover,
Who never again shall return;
For next, when along the waves fading,
The last blush of evening shall glow,
Those waves will my sorrows be shading,
My cailin beog chruite na mbo.
(My pretty girl milking the cow.)

Cailin beoz ċnuite na mbo.

CAILIN BEOG CHRUITE NA MBO.——THE PRETTY GIRL MILKING THE COW.

ANDANTE ESPRESSIVO

The moon calmly sleeps on the o-cean And tinges each white bosom'd sail, The

Bark scarcely conscious of motion Glides slow-ly be-fore the soft gale How

vain are the charms they dis-co-ver My heart from its sorrows to draw While

mem'ry still carries me o-ver to the pret-ty Girl milk-ing her cow Cailin beog chruite na mbo.

SECOND VERSE

Ye billows beneath me now swelling To you my hard fate I de_plore Tho

far from my oak shaded dwelling ye bear me to some distant shore Tho'

ff

blood thirsty pirates may se_ver My frame from thy cot roofd with straw This

heart shall a_dore thee for e_ver my pret_ty Girl milk_ing the cow my Cailin beog chruite na mbo

p

tr

THIRD VERSE, A LITTLE SLOWER.

Ye breezes around me that hover, The tale of my woes ye may learn And

bear back the sighs of a Lo_ver Who ne_ver a_gain shall re_turn For

next when a_long the waves fading The last blush of evening shall glow Those

my pret_ty Girl milking the cow

waves will my sorrows be shading my Cailin beog chruite na mbo

hr

pp

hr

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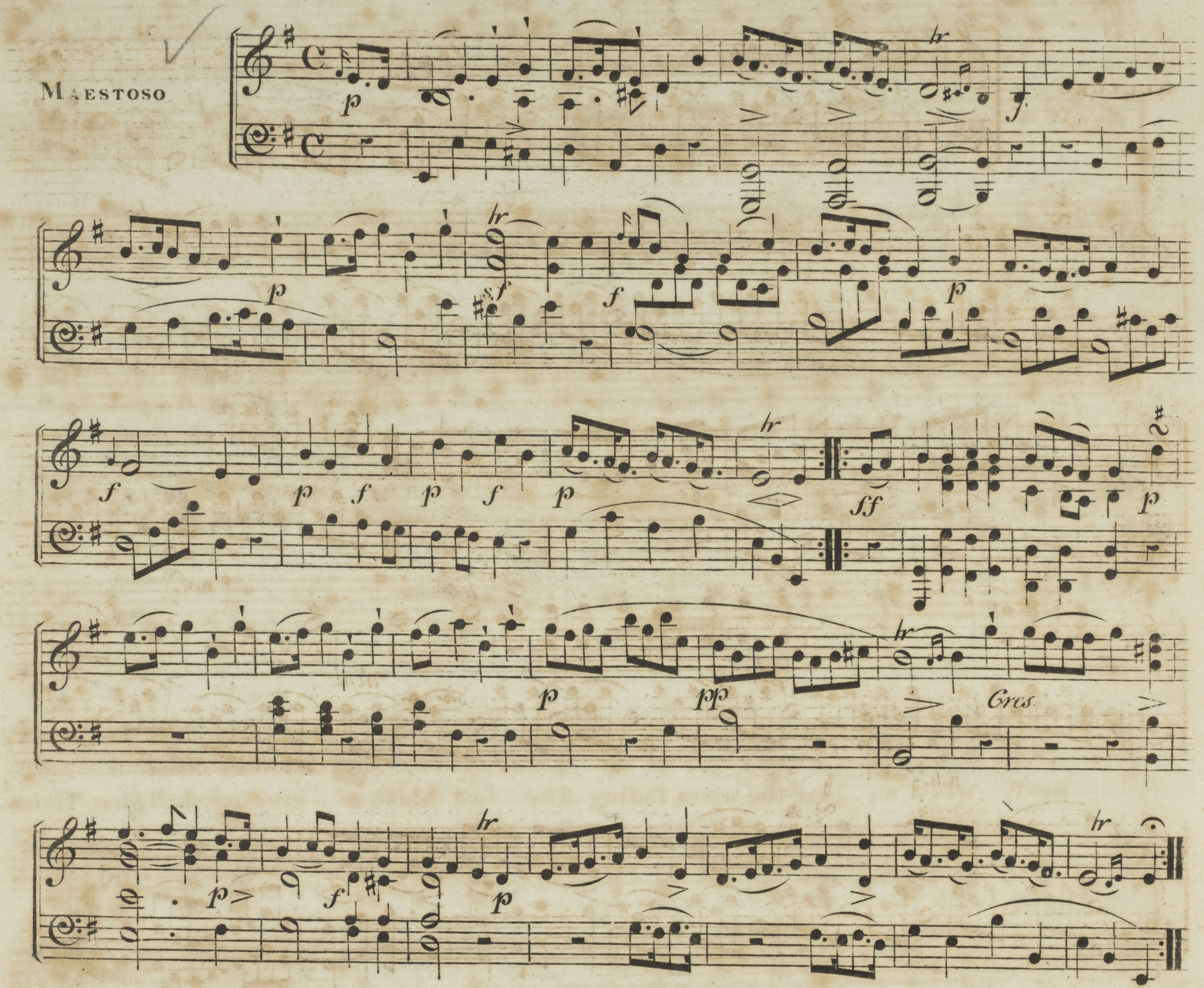
Maighstreas im Bhreithamhain

MAGHISTREAS INI BHREITHAMHAIN. ——— MADAM JUDGE

Maestoso



Planzstiz im Bhreithamhain.

PLANGSTIGH INI BHREITHAMHAIN. ——— PLANXTY JUDGE

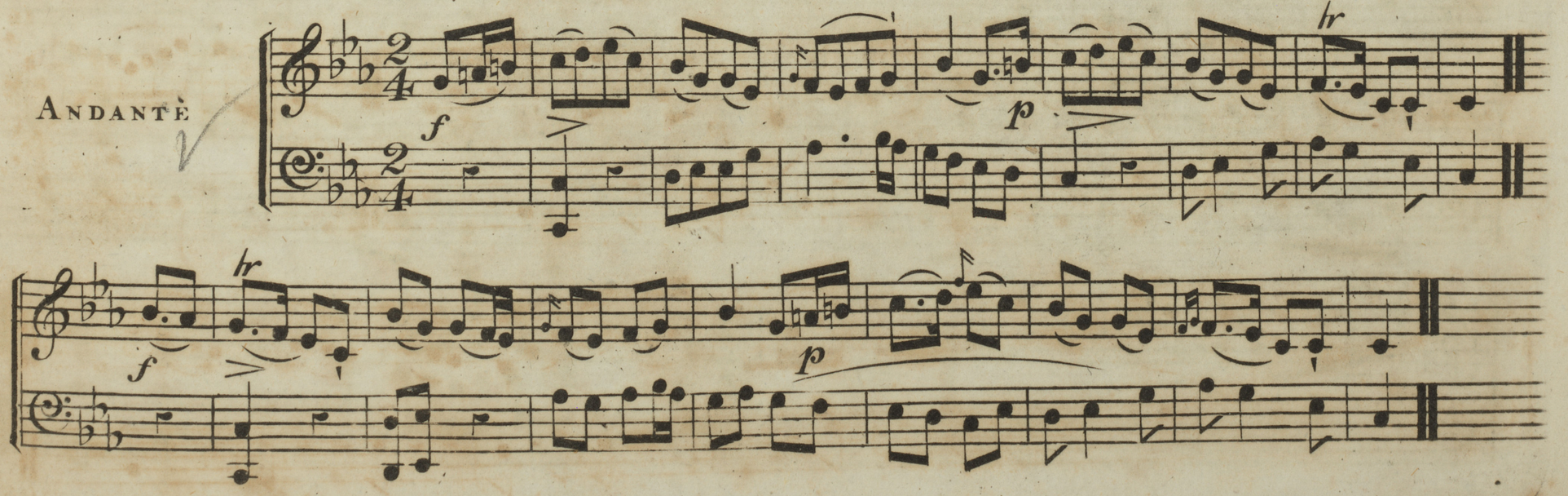
Allegro

Pupt Clapfeapt.

PURTH CLARSEARCH. —— A LESSON FOR THE HARP.

Bpuzid inion Neill.

BRIGHID INION NEILL. —— BRIDGET O NEILL.



Blait na ſeud.

BLAITH NA SEUD. —— THOU BLOOMING TREASURE.

ANDANTE
ALLEGRETTO

There came to the beach a poor Exile of Erin The dew on his thin robe was heavy and chill For his

Country he sigh'd when at twilight repairing To wander a-lone by the wind-beaten hill But the

day ſtar attracted his eyes sad devotion For it rose o'er his own native isle of the ocean Where

once in the fire of his youthful e-motion He sang the bold Anthem of E-rin go bragh

THERE CAME TO THE BEACH A POOR EXILE OF ERIN.

BY THOMAS CAMPBELL, ESQ.

Air—"Thou blooming treasure."

THERE came to the beach a poor exile of Erin,
The dew on his thin robe was heavy and chill;
For his country he sigh'd, when at twilight repairing,
To wander alone by the wind-beaten hill;
But the day-star attracted his eye's sad devotion;
For it rose o'er his own native isle of the ocean,
Where once, in the fire of his youthful emotion,
He sang the bold anthem of Erin go bragh!

Sad is my fate! (said the heart-broken stranger)
The wild deer and wolf to a covert can flee;
But I have no refuge from famine and danger,
A home and a country remain not to me:
Never again in the green sunny bowers,
Where my forefathers liv'd, shall I spend the sweet hours,
Or cover my harp with the wild-woven flowers,
And strike to the numbers of Erin go bragh!

Erin, my country! though sad and forsaken,
In dreams I revisit thy sea-beaten shore;
But, alas! in a far foreign land I awaken,
And sigh for the friends who can meet me no more.
Oh, cruel fate! wilt thou never replace me
In a mansion of peace, where no perils can chase me?
Never again shall my brothers embrace me?
They died to defend me! or live to deplore!

Where is my cabin-door fast by the wild wood?
Sisters and sire! did ye weep for its fall?
Where is the mother that look'd on my childhood?
And where is the bosom friend, dearer than all?
Oh, my sad heart! long abandon'd by pleasure,
Why did it doat on a fast-fading treasure!
Tears like the rain-drop may fall without measure,
But rapture and beauty they cannot recall.

Yet, all its sad recollection suppressing,
One dying wish my lone bosom can draw;
Erin! an exile bequeaths thee his blessing!
Land of my forefathers, Erin go bragh!
Buried and cold, when my heart stills her motion,
Green be thy fields, sweetest isle of the ocean!
And thy harp-striking bards sing aloud with devotion,
* Erin ma vournin! Erin go bragh!

* Ireland my darling! Ireland for ever!

ARISE FROM THY SLUMBERS, OH, FAIREST OF MAIDS!

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY MISS BALFOUR.

Arise from thy slumbers, oh, fairest of maids!
With me wilt thou wander to Truigha's green shades,
Where sorrel and bright rowen berries abound,
And nuts in rich clusters the branches have crown'd.

A bed of fresh ivy to rest thee I'll bring,
The blackbirds and thrushes around us shall sing;
And there with unceasing attachment I'll prove
How soothing the cares of affection and love.

T. DAVISON, Whitefriars,
London.

An seann Truca.

AN SEANN TRIUCHA. ——THE OLD TRUIGHA.

LARGHETTO

for *dim.*

A - rise from thy slumbers Oh fairest of maids With me wilt thou

pp

wander to Triughas green shades Where sorrell and bright rowen berries a - -

dim.

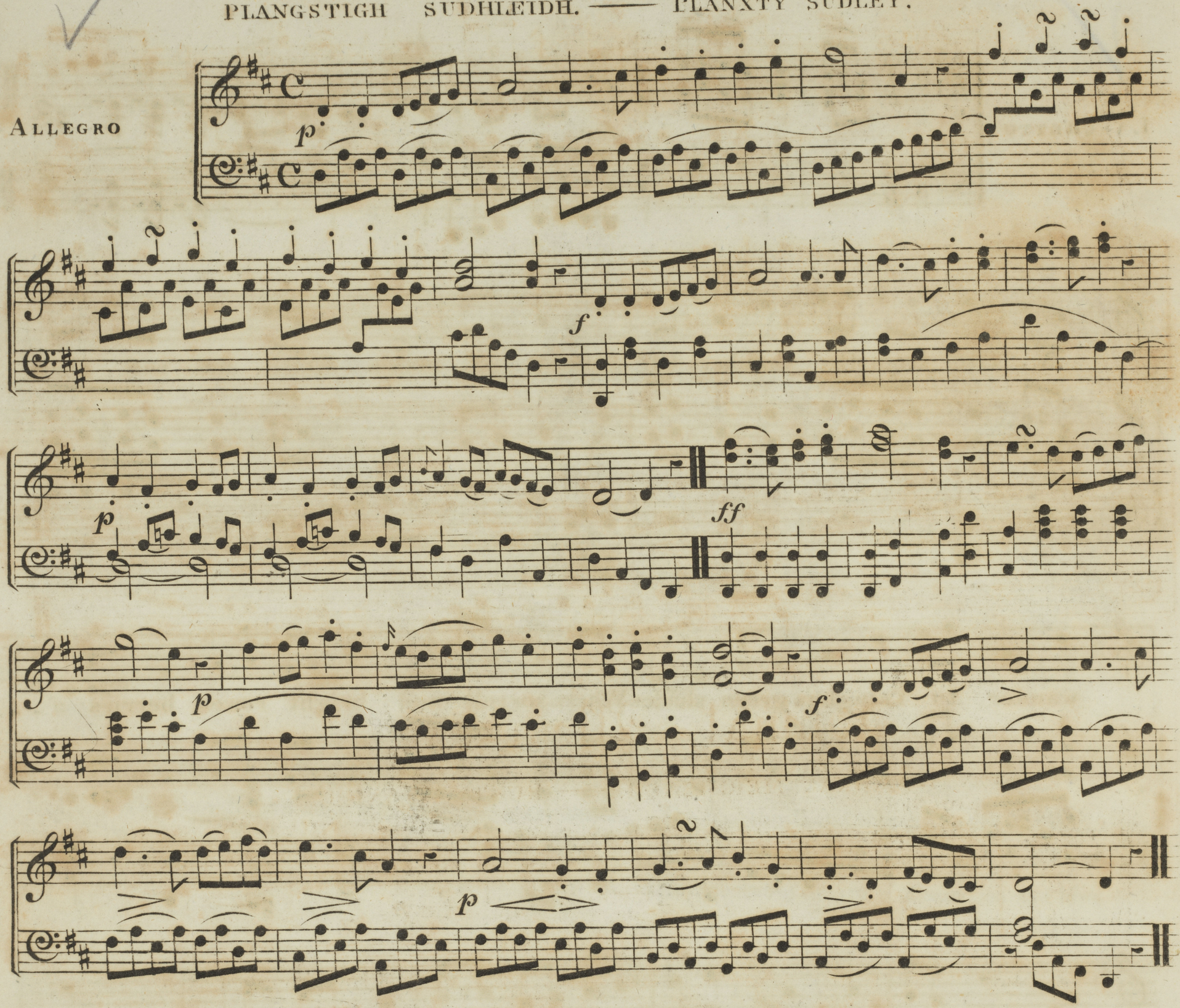
- bound And nuts in rich clus - ters the branches have crown'd.

Cres. *f.f* *dim* *p*

sf *pp* *ppp*

Planxtiz sudleid.

PLANGSTIGH SUDHIÆIDH. —— PLANXTY SUDLEY.



Muiris na ccuan.

MUIRIS NA CCUAN. —— THE PLEASURE OF HARBOURS.

Staca an Mharaga.

STACA AN MHARAGA. ——THE MARKET STAKE.

ALLEGRETTO

Domhnal Merigeach.

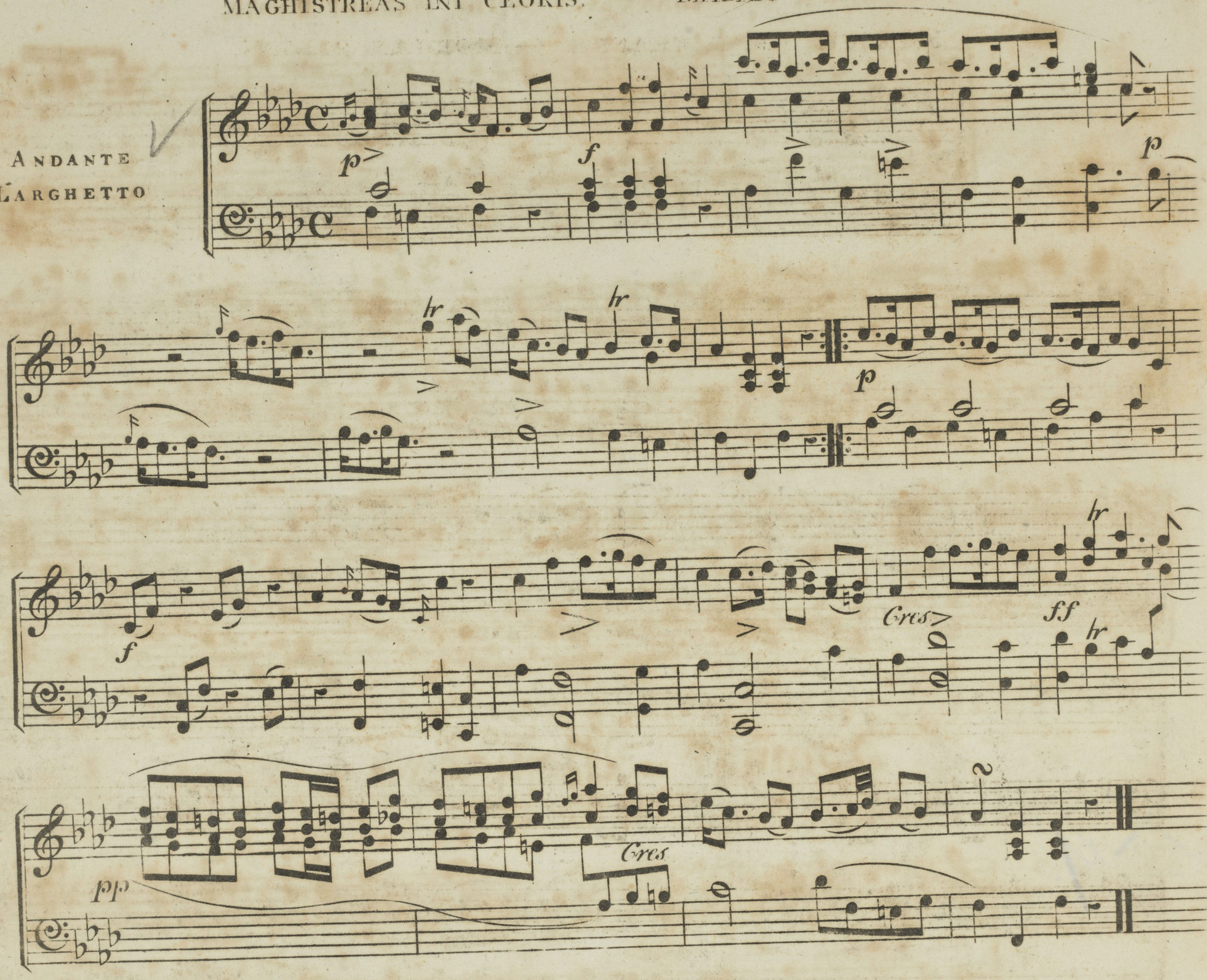
DOMHNAL MERIGEACH. —— RUSTY DANIEL.

PLAINTIVE

Maghistreas ini ceoris.

MAGHISTREAS INI CEORIS. —— MADAM BIRMINGHAM.

ANDANTE
LARGHETTO



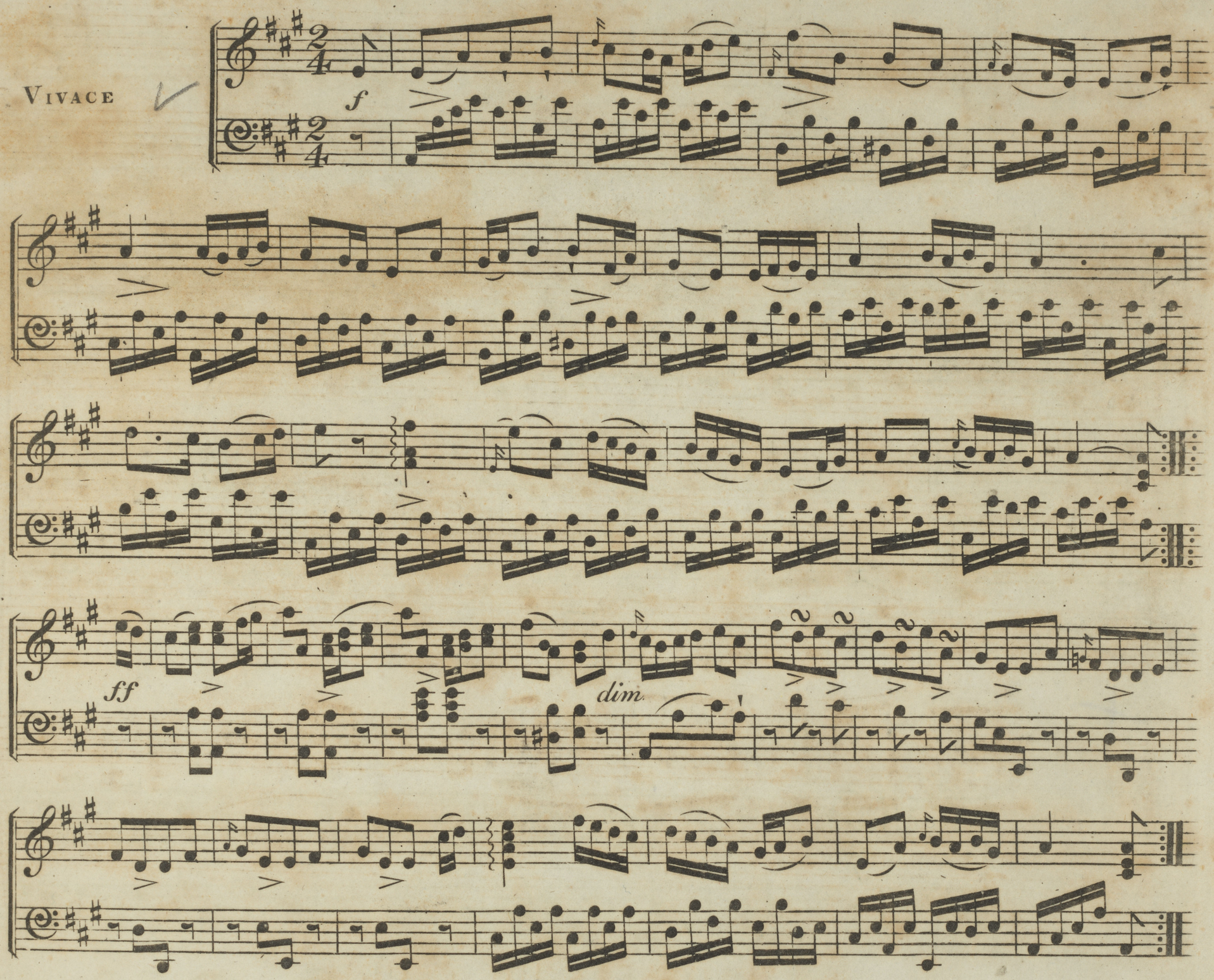
Plangstig ini ceoris.

PLANGSTIGH INI CEORIS. —— PLANGSTY BIRMINGHAM.

ALLEGRO
VIVACE

Murać mac Ceanna.

MURACH MHAC CEANNA.——MORGAN MAGAN.



Bille bradać

BILLE BUADHACH. ——THE VICTORIOUS TREE.

Beid mise la gabail.

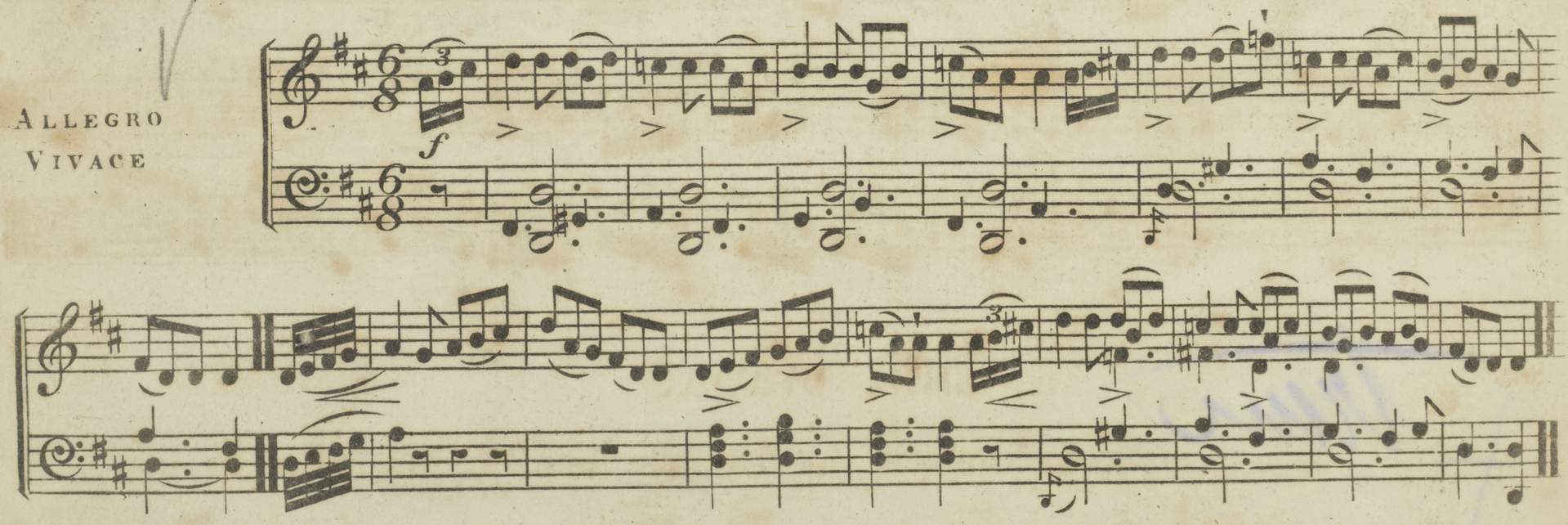
BEIDH MISE LA GABHAIL. —— I WILL BE TAKEN.

ANDANTE
ALLEGRETTO

Ciosogac og.

CIOSOGACH OG. —— YOUNG CUSAC.

ALLEGRO
VIVACE



Breed na Bearlaidg.

BREED NA BHEARLAIDGH. —— YOUNG BRIDGET.

ANDANTE

Engraved by R. T. SKARRATT.

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